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[Phillips, (Sir) Richard]

ADDISONIANA

In two Volumes

VOL. I.

Mr. Addison.

420910
30.3.44

Printed for RICH^D. PHILLIPS., 71, S^t. Pauls Church Yard,

By, T. Davison Lombard Street Fleet Street.

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PREFACE.

IT is the design of these volumes to record the private memorabilia of the life and writings of Addison. At the distance, however, of nearly a century, this has not been found so easy as had been at first imagined. Much industry however hath been employed to render this miscellany as complete as the nature of the work required, and no pains have been spared to enrich it with anecdote.

It is to be regretted, that the contemporaries of Addison have furnished so few particulars of his domestic life and manners. It has been justly

complained of by one of his biographers, that the only private anecdote supplied by *him* who had long enjoyed his friendship, who was entrusted with the charge of publishing his works, and who prefixed thereto an account of his life, is the unimportant circumstance of "a singular irregularity in his pulse."

It was at first intended to quote the authorities for every article given in these volumes; but, besides greatly incumbering the pages, this would also exhibit an ostentation and display of reading, highly unbecoming in the compiler of an *Ana*. It may however be proper to assure the reader, that the sources from whence these materials have been drawn are of the most unquestionable character. To the General Dictionary, and the Biographia Britannica, I am indebted

for many important articles; to these I may add, the Life of Addison, as written by different hands. I have likewise made some use of the various published correspondences of that time. Besides these, I have examined a vast number of manuscripts and private papers, from whence I might be expected to derive any information. And I must not omit this opportunity of acknowledging my obligations to several literary friends for some valuable contributions *.

As, in a work like the present, genius can have nothing to claim, it is to be hoped I shall not be refused the reward of industry for the care em-

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* The Correspondence between Mr. Addison and Mr. Wortley, the originals of which are in the possession of Mr. Phillips, claims the particular notice of the curious reader.

ployed to render it not unworthy the public favour. Considerably upwards of a thousand volumes have been looked over to supply these materials; a whole book has been ransacked for a single anecdote, and sometimes without even that success.

It is scarcely needful to apologise for the variety of articles inserted under the title of "*Sir Richard Steele.*" The friendship of Steele and Addison was so intimate, and their literary association so close, that to compile an account of the one, must be to give a life of the other. These great men united their talents in the most glorious cause;—for the benefit not only of their contemporaries, but of all succeeding generations. But the value of their joint labours can only be duly estimated by taking a brief review of the state of literature

at the period of time when the Tatler and Spectator first made their appearance.

"To form," says a respectable writer, "a comprehensive idea of the ends pursued and the means employed in this great literary production (the Spectator), it is necessary to consider the character and manners of the age in which it was written.

"Inimical as the reign of Charles the Second was to the political interests of England, yet was it still more pernicious to her morals. The dissolute manners of the court had infected the nation in general. The vitiated spirit had transfused itself particularly into the literature of the time. The most eminent writers, by the abuse of their powers, to please the court and its imitators, were the panders of vice, instead of being the

promoters of virtue. Perversion of moral sentiment was accompanied by depravity of taste. Indecency sullied the brilliancy of wit, grossness disfigured the beauty of elegant composition.

" Theatrical representations, which have so powerful an effect in forming the taste and manners of the time, were peculiarly licentious. Even the pathos of tragedy was intermixed with ribaldry. Comedy was of the most immoral tendency. Seduction, unprincipled extravagance, and debauchery, formed the prominent features of the hero's character. Avowed profligacy, and contempt of moral and religious duties, were necessary constituents of the fine gentleman, and held forth as a pattern for imitation. So accomplished, he is sure to be rewarded for his deserts by the possession of

the richest and most beautiful woman in the piece. If an honest sober character made his appearance, he is sure to be either ridiculed or defrauded.

" What rendered such exhibitions the more dangerous, was the genius of the authors. The vigorous intellect, wit, and humour, of Wycherly, rendered his libertinism infinitely more agreeable than it would have been from mere coincidence with the manners of the age.

" Though the corruption of the court may have been the principal cause of this vitiated taste, yet did not the depravity cease when the court became more virtuous. In the succeeding age both literature and manners retained a deep tincture of the reign of Charles. Congreve, though less indecent than Dryden and Wycherly, is by no means friendly to

morality. Folly he exposes with characterising humour, strong and brilliant wit. Vice he occasionally lashes, but more frequently paints in the most attractive colours. The fool, the braggart, the coward, are finely ridiculed. The debauchee, the spendthrift, the seducer, are adorned with the most pleasing qualities, and crowned with success. Other familiar writings abounded in the same corrupting ingredients as comedy.

"In real life, as well as in fictitious exhibition, looseness of manners, sprightly licentiousness, formed a part of the character of a man of ingenuity, breeding, and refinement. To correct ideas so erroneous, to turn men from impropriety, folly, and vice, to propriety, wisdom, and virtue, was the principal object of the Spectator. Wit, humour, and elegance, had been

employed in varnishing error and bedecking wickedness; here they are exercised in adorning justness of thought and rectitude of conduct.

"The philosophy inculcated is of the highest importance; comprehending the principles of conduct towards God and man, and the reasons in which those principles are founded. This philosophy is simplified to ordinary capacities. The ethics and religion are of the purest kind. Criticism is superadded, comprehending both the general principles of composition, and such as are peculiar to the several species; and illustrated by particular examinations of a variety of eminent works. Themes then new in the natural history of the human mind are skilfully handled, and most subjects of literature discussed."

From the Spectator, in which Mr.

Addison took so large a share, will be formed the truest estimate of his moral and literary character. " It is not uncommon for those who have grown wise by the labour of others to add a little of their own, and to overlook their masters *." But, till this time, in vain do we seek for those elegant apologues, those finished pieces of humour, that fine discriminating criticism, and those persuasive lessons of wisdom and morality, which adorn and dignify the luminous pages of Addison.

The Editor of this work has spared neither pains nor expence to render it worthy of the public attention. The letters from Mr. Wortley to Mr. Addison, and the *fac-similes* of those from Mr. Addison, are all from

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* Dr. Johnson.

originals, which have never before been published. The engraving of Mr. Addison's seat at Bilton is a faithful representation of that residence, and is done from a drawing made on the spot.

Sept. 10, 1803.

SKETCH

OF THE

LIFE OF ADDISON.

THE life of Addison having been written by various hands, it will not be expected that much can be added to what is already told; and the nature of the present work requires only a general outline of those features which it is the business of the following pages to fill up and pourtray in all their minute and particular varieties.

Joseph Addison, Esq. was born on the 1st of May, 1672, at Milston, of which his father, Lancelot Addison, was then rector, near Amesbury, or Ambrosebury, in Wiltshire. He was sent to school to a Mr. Naigh, at Amesbury; and afterwards to Mr. Taylor, at Salisbury. His father being made dean of Lichfield in 1683, the son was then

committed to the care of Mr. Shaw, master of the school in that city. He was next removed to the Chartreux, where he contracted that ardent friendship for Steele of which these volumes afford such striking and multifarious evidence.

In 1687 he went to Oxford, and was entered into Queen's College, and afterwards elected in Magdalen College as a demy; where he appears to have pursued with great industry and attention the study of the Greek and Roman authors. His Latin compositions, which are inserted in the Musæ Anglicanæ, have been deservedly praised both by his own countrymen and foreigners; among the latter the celebrated M. Boileau has been particularly distinguished by the high encomiums paid to Mr. Addison on seeing this publication.

In his twenty-second year he addressed a copy of English verses to Mr. Dryden; and not long afterwards published a translation of the greater part of the fourth Georgic. About this time he gave the arguments for the several books of Dryden's Virgil, and the

Essay on the Georgics; which have been by many greatly admired, though others have censured them as somewhat superficial. The next publication of Addison was a Poem inscribed to Henry Sacheverel, entitled "A Character of the greatest English Poets."

Not long after this he was by the means of Congreve introduced to Mr. Montague, through whose persuasions we are told Addison was prevailed upon to relinquish his design of entering into holy orders.

In 1695 he addressed a poem to king William; and in 1697 appeared his Latin poem on the peace of Ryswick, which he dedicated to Montague, and which has been praised as the best Latin poem since the Æneid. Having expressed an eager desire to travel, he, in 1699, obtained a pension of three hundred pounds a-year, to enable him to make what is called the grand tour. At the ancient city of Blois, finely seated on the Loire, he continued nearly twelve months; with the design, as it has been said,

to perfect himself in the French language. In December of the same year, he embarked at Marseilles for Genoa; quitting the gay region of France for the classic and genial shores of Italy. He returned to England through Switzerland, Germany, &c. Mr. Addison passed nearly three years on the Continent: during this period of absence, he took care to store his mind with every thing worthy of remark in the various countries through which he travelled. At Vienna, and in different parts of Italy, he collected the materials for his Dialogues on Medals. It is also said that he composed the first four acts of his tragedy of Cato whilst on the Continent. His Letter to Lord Halifax, written from Italy, is esteemed one of the finest of all his poetical productions.

On his return to England he published his "Travels," with a Dedication to Lord Somers. This work was coldly received on its first appearance; but was afterwards so generally approved as to be sold at a very high price before it could be reprinted. It

would be invidious to quote names, or it would be no difficult matter to point out some late authors who have made great use of this book without acknowledging the source from whence they had drawn their materials. In 1704 Mr. Addison was introduced by Lord Halifax to Lord Godolphin as a fit person to celebrate the late glorious victory at Blenheim. As a reward for his well-known poem on this subject, the author was appointed to succeed Mr. Locke in the place of commissioner of appeals.

In 1705 Mr. Addison went to Hanover with Lord Halifax, and the year after he was appointed under-secretary of state; first to Sir Charles Hedges, and afterwards to the Earl of Sunderland.

A strong predilection for Italian music shewed itself about this time in England; Mr. Addison wished to try the effects of an opera in our own language, and accordingly produced his "Rosamond," which, though deservedly admired for the beauty of the style and sentiments, never succeeded on the stage; owing principally, as it has been

said, to the wretchedness of the musical composition.

The Marquis of Wharton having received the appointment of Lord Lieutenant in Ireland, Mr. Addison was chosen by him as his secretary; and was made keeper of the records in Birmingham Tower, with a salary of three hundred pounds a-year.

Whilst Mr. Addison was in Ireland, Steele, without any communication of his design, first began the periodical paper of the "Tatler." The author was however soon discovered by Addison from a particular circumstance, of which a full explanation is given in these volumes. Mr. Addison contributed his assistance to this work till the 23d of December, 1709; the paper was finally stopped a few weeks afterwards. In about two months this publication was succeeded by the "Spectator;" a work in which Mr. Addison bore a principal share. The papers written by him are all distinguished by one of the letters in the name of the Muse CLIO.

In the year 1713 appeared the famous

tragedy of Cato, which Mr. Addison began, as has been already remarked, in the time of his travels. Of this production it will be needless to speak in this place, as many articles in the following work particularly refer to this celebrated play. A short time previous to the arrival of George the First, Mr. Addison was made secretary to the regency.

At the close of 1715 he began the Freeholder, a paper written expressly in defence of the government. Amidst a variety of nervous and elegant essays which make up the volume, the account of the Tory fox-hunter has been most distinguished for its exquisite humour and satire.

In 1716 he married Charlotte, countess-dowager of Warwick, whom he obtained after a long and arduous courtship. This union, however it might increase his dignity, it is universally believed, added nothing to his happiness. Lady Warwick could never forget that the man whom she had now taken for her husband, had once been tutor to her son. The elegant and accomplished mind

of Addison met with no congenial sentiments in his countess; and she, it has been told, made him too sensibly feel the insulting distance of adventitious advancement.

In 1717 Mr. Addison was raised to his highest elevation, being made principal Secretary of State. Ill health, however, or, as some have insinuated, with more severity than truth, inability to execute the duties of the office, shortly afterwards compelled him to solicit his dismission, which he obtained, and retired upon a pension of fifteen hundred a-year.

After this period he withdrew from the bustle of public life. In his retirement he resumed his literary pursuits. Besides a tragedy which he had planned "On the Death of Socrates," he began a work of high importance, entitled "A Defence of the Christian Religion," which every one must regret he did not live to complete. He also had designed a new poetical version of the Psalms.

One of his latest literary projections was a plan for an English dictionary. His ex-

amples for this work were principally drawn from the sermons of Dr. Tillotson; many of which he had marked as references for his authorities.

But the end of this invaluable life was now fast approaching. An asthma, with which he had long struggled, gained rapidly upon him; and finding all resistance or application ineffectual, he dismissed his physicians, and began to prepare himself for the change which he was conscious so soon awaited him.

Careful even at this awful crisis of his future reputation and character as a writer, he enjoined upon Mr. Tickell the especial care of collecting and publishing his works, which he on his death-bed bequeathed to his friend Mr. Craggs, in a letter inserted in the second volume of these miscellanies, written, as is there stated, about a fortnight before his decease.

Having taken a solemn leave of his friends, of the countess, and of the young earl of Warwick, to whom he addressed himself in the most impressive and affec-

tionate terms, this great and good man expired in the utmost serenity and composure on the 17th of June, 1719, at Holland-house, near Kensington, in the 47th year of his age.

ADDISONIANA.

I. MISS AND MISTRESS.

AT the period of the publication of the Tatlers we find many unmarried females addressed by the title of Mistress. Miss, a contraction of Mistress, appears in Miege's French Dictionary, 1688; but in 1709 the appellation of Miss seems to have had an idea of levity and childishness annexed to it, and to have been given only to girls not yet in their teens, or to indiscreet and inconsiderate young women. In Tatler, No. 9, the giddy Pastorella is styled Miss, but in No. 10 it is Mrs. Jenny Distaff, and she was only turned of twenty. Tatler, No. 33, a young lady ridiculed for her unbecoming and injudicious head-dress, is styled Miss

Gruel. But in Tatler, No. 139, it is Mistress and not Miss Alice; and the same observation occurs in Tatler, No. 175, and in Tatler, No. 189, and in Spectator, No. 796. Depingle is named Madam in No. 7, and it is Madam Distaff in Tatler, No. 140. A young lady of nineteen is called Mistress in Spectator, No. 534. We meet with a Miss Liddy in Spectator, No. 306, and the title of honour given to her elder sister is Madam Martha, but her precise age is not mentioned.—

In the original letters to the Tatler and Spectator, printed by Charles Lilly, there is a table of the titles and distinctions of women, from which what follows is extracted.—

"Let all country gentlewomen, without regard to more or less fortune, content themselves with being addressed by the title of *Mistress*.

"Let *Madam* govern independently in the city, &c.

"Let no woman assume the title of Lady, without adding her name, to prove her right to it. Titles, flowing from real honour, support themselves. Let no woman, after the known age of twenty-one, presume to

admit of her being called *Miss*, unless she can fully prove she is one out of her sampler. Let every common maid servant be plain Jane, Doll, or Sue; and let the better born and higher placed be distinguished by Mrs. Patience, Mrs. Prue, or Mrs. Abigail."

II. LITERARY LABOUR.

Addison, before he commenced his Spectators, had amassed materials with the assiduity of a student. Young, in his poetical epistle to Tickell, alluding to Addison's Spectators, says,

"A *chance amusement* polished half an age."

But it has been since discovered that the reverse is the fact; for Addison had collected his materials to the amount of three folio volumes.

III. ADDISON'S CONVERSATION.

The modest Addison was accused by a lady of being dull and heavy in conversation. "Madam," he replied, with great dignity,

"I have only nine pence in my pocket,—but I can draw for a thousand pounds."

IV. ISLINGTON.

It is perhaps not generally known that Addison had apartments at the village of Islington, whither he occasionally retired—and where it is supposed he wrote some of the papers in the Spectators.—In an old edition of that work appears the following note, subjoined to No. 393, which is signed with the letter I, one of the distinguishing marks of Addison:

*I. "By Addison, dated from Islington, where he had a summer residence."

V. TATLER.

The two most pleasing papers which embellish the Tatler are written by Addison. He there dwells on the idea of describing characters under the names of musical instruments, which has been applauded for its originality; but it is conjectured by Mr. D'Israeli that this inimitable writer borrowed

the idea from a curious paper which appeared in Philosophical Transactions for the year 1700.—The two numbers of Addison were published in 1710.

The following is an extract from the paper above referred to:

"A conjecture at dispositions from the modulations of the voice.

"Sitting in some company, and having been but a little before musical, I chanced to take notice that, in ordinary discourse, words were spoken in perfect *notes;* and that some of the company used eighths, some fifths, some thirds; and that his discourse which was most pleasing, his *words,* as to their tone, consisted most of *concords,* and were of *discords* of such as made up his harmony. The same person was the most affable, pleasant, and best-natured, in the company. This suggests a reason why many discourses, which one *hears* with much pleasure, when they come to be *read,* scarce seem the same things."

"From this difference of music in speech we may conjecture that of tempers. We know the Doric mood sounds gravity and

sobriety; the Lydian, buxomness and freedom; Æolics, sweet stillness and quiet composure; the Phrygian, jollity and youthful levity; the Ionic, is a stiller of storms and disturbances arising from passion. And why may not we reasonably suppose, that those whose speech naturally runs into the notes peculiar to any of these moods are, likewise, in nature, hereunto congenerous? C Fa ut, may shew me to be of an ordinary capacity, though good disposition. G Sol re ut, to be peevish and effeminate. Flats, a manly or melancholic sadness. He who hath a voice which will, in some measure, agree with all Cliffs, to be of good parts and fit for a variety of employments, yet somewhat of an inconstant nature. Likewise from the Times: so *semibriefs*, may speak a temper dull and phlegmatic; *minums*, grave and serious; *crochets*, a prompt wit; *quavers*, vehemency of passion, and scolds use them; *semibrief-rest*, may denote one either stupid, or fuller of thoughts than he can utter; *minum-rest*, one in a passion. So that from the natural use of *mood*, *note*, and *time*, we may collect dispositions."

VI. MANDEVILLE.

The prating Mandeville compared Addison, after having passed an evening in his company, to a silent parson in a tye-wig.

VII. ARRANGEMENT OF AUTHORS.

It was the literary humour of a certain Mæcenas to place his guests at table according to the size and thickness of the books they had printed. At the head, in the most honourable place, sat those who had published volumes in *folio*, *folissimo;* next, the authors in *quarto;* then those in *octavo*. Addison has seized this idea and applied it, with his felicity of humour, in No. 529 of the Spectator.

VIII. ADDISON'S FATHER.

Dr. Lancelot Addison resided at Milston, near Amesbury, in Wiltshire. His living at Milston was about 120*l*. per annum; and after his decease his son Joseph (his heir)

was sued for dilapidations by the next incumbent.

IX. LE BABILLARD.

A paper was published in France, in imitation of the Tatler, under the title of Le Babillard, which appeared first in 1723, in one volume; and that part of the second volume, which was then ready, was suppressed until the book was reprinted and published in two volumes, at Amsterdam, in 1735. The second volume concludes with No. 76.

X. SIR RICHARD STEELE.

Steele built and inhabited, for a few years, an elegant house, which he called by the name of the Hovel*, at Hampton-Wick, adjoining to the palace. Not long after the dedication referred to below (1711) being embarrassed by his vanity of profusion, or

* See Steele's Dedication to the fourth volume of the Tatler, which is dated from this Hovel.

his imprudence of generosity, he borrowed a thousand pounds of Addison on this house and its furniture, giving bond and judgment for the repayment of the money at the end of twelve months. On the forfeiture of the bond, Addison's attorney proceeded to execution. The house and furniture were sold; the surplus Addison remitted to Steele, with a genteel letter, stating the friendly reason of this extraordinary procedure, viz. to awaken him, if possible, from a lethargy that must end in his inevitable ruin. Steele received the letter with his wonted good humour and gaiety, and met his friend as usual.

XI. FEES OF OFFICE.

Addison, though he never remitted the fees of his office, never would accept of any more than was stated and customary. A remarkable instance of this integrity was, his refusal of a bank note of three hundred pounds, and afterwards of a diamond ring of the same value, from a Major Dunbar. See a suceeding article.

XII. THE INQUISITION.

The Inquisition was pleased in their great wisdom to burn the predictions of * Isaac Bickerstaff, Esq. for the year 1708, and to condemn the authors and readers of them, as Dr. Swift was assured by Sir Paul Methuen, then embassador to that crown.

XIII. SIR RICHARD STEELE.

Steele is said to have been one of the last eminent men in this country who, infatuated with the notions of alchemy, wasted much money in search of the philosopher's stone. He had a laboratory at Poplar, for the carrying on his experiments, now converted into a garden-house.

XIV. DIALOGUES ON MEDALS.

The "Dialogues on Medals" which were composed by Addison while he was travel-

* The Tatlers were published under that name.

ling in 1702, were not published till after his death, which happened in 1719.

XV. SIGN-POSTS.

In the eighteenth number of the Tatler, supposed to be written by Addison, are some humorous observations on the careless orthography of sign-posts: as for instance, "This is the Beer,"—instead of "This is the Bear," &c.

"As to the signs themselves," says a curious annotator, "the subjects of merriment in this and following papers, whimsical and inexplicable as they may seem, it will furnish much entertainment, and some instruction, to trace them to their originals, which generally may be done with great probability, and often with certainty, on the following principles:—Persons who had been wards, pages, or servants, to kings, queens, noblemen, cardinals, bishops, gentlemen, &c. coming to settle in business for themselves, might probably, for a variety of reasons, place over the doors of their houses, offices, shops, inns, taverns, &c. the crest,

the badge, or some part of the arms of the families in which they had lived, or with which they were, or chose to be, connected. They probably wore, likewise, badges or liveries, in the manner they are still worn by watermen."

XVI. CHINA COLLECTIONS.

The fashion of collecting useless pieces of china was very prevalent in the beginning of the last century. It was indulged for some years at great expence, and to astonishing degrees. Nothing was to be seen but vast pyramids of this ware in beaufets, on chimney-pieces, and wherever they could be placed; insomuch that houses, in those days, looked more like shops full of this merchandise for sale, than habitations furnished with such things for use or convenience. Addison ridicules this absurdity in a paper* in the Lover, finished after his best manner. The most beautiful and the most precious specimens now existing in this

* No. 10.

country is at Blenheim, the seat of the Duke of Marlborough; it was formed by the care of Mr. Spalding, during a long course of constant travelling in almost every part of the globe. The collection has been bequeathed by him to the Marlborough family on certain conditions respecting its arrangement and preservation. The duke has built a suite of rooms, or kind of Chinese temple, under the direction of Mr. Spalding, where the china is ingeniously arranged for the public eye, but often escapes the notice of the curious. It exhibits specimens from the rudest ages of society.

XVII. SIR RICHARD STEELE.

Steele was in the Coldstream regiment under Colonel Cutts, when a brother officer communicated to him an intention of challenging a person who had fallen under his displeasure, and was diverted from his purpose by what Steele said to him on the subject. Some of this young officer's companions led him afterwards into a belief that Steele's decision of this affair had been

warped by his partiality for the real or supposed offender, whose character had eventually been raised at the expence, as they said, of the other's honour. This villainous, or ill-judged misrepresentation produced a challenge on Steele himself, who was just at the time recovering of a fever, and endeavoured by raillery and reasoning to divert it in vain. Confiding in his own superiority, and imagining he could chastise the youth's insolence without endangering his life, he ultimately accepted the challenge, in contradiction to his avowed principles and his heart. They met by appointment; and Steele's buckle breaking as he tightened his shoe, he took occasion to urge this fresh disadvantage, and renewed his endeavours to induce the challenger to desist, with as little success as before. He parried his adversary's thrusts for some time; but at last, in a well-meant attempt to disable him, he unfortunately ran the young man through the body, who lingered some time in danger of his life from the wound, but in the end happily recovered. Lord Cutts, who was at this time Steele's colonel, espoused his

cause very warmly when this affair was much agitated, and while the youth continued in a desperate condition. It is supposed to have been during this painful interim that Steele put together the materials for his twenty-fifth number of the Tatler, although the paper was not published till nearly two years afterwards.

XVIII. OLDMIXON.

It is well known that shortly after Mr. Addison published the Campaign, anno 1704, he was made commissioner of appeals. Oldmixon, a most unjust and violent censurer of Addison, very injuriously suggests that he wrote himself the criticism on this poem, which appears in the Tatler, No. 43.

XIX. SIR RICHARD STEELE.

Old Richard Nutt, one of the first printers of the Tatlers, used to say that Steele paid fifty pounds per annum to his barber, and that he never rode out on airing, which

he did often, but in a black full-bottomed dress periwig, the price of one of which, at that time, nearly amounted to this sum.

XX. LE BABILLARD.

" Monsieur Addison disoit de son ami Steele, qu'il pensoit mieux qu'il n'ecrivoit. Quoiqu'il en soit, ce dernier ne pouvant guêre se defendre que par le ridicule; il se moque ici de l'usage etudié des transitions, qu'il confond avec les enfilades."

BABILLARD.

XXI. PRINCE EUGENE.

The foregoing extract from the Babillard is subjoined to No. 67 of the Tatler, in which paper is given, amongst other miscellaneous matter, some account of an engagement which had taken place not long previous, between the confederate forces and a part of the British army.—To this paper the English annotator has added the following curious note, being an extract of

a letter from an officer in the confederate army:—

"You will find by the *true list* I send you here inclosed, that the loss of the other troops is not answerable to that of the Dutch battalions; of these more are killed and wounded in *writing*, than in reality. The Dutch officers never fail to take advantage of such an opportunity to augment their number, because the States allow them a certain sum of money for each man killed or wounded; therefore they set down in their *lists* all the men that are either wanting in each company, or have deserted since the last services." This made Prince Eugene say, when he saw their *lists*, "'Twas pleasant enough that several regiments that wanted many men before the battle, appeared now to have been complete." You may bate, therefore, one full fourth part of the killed in several bodies, without fear of being mistaken; and rest assured, that most of the *wounded* are so but slightly."

XXII. ADDISON'S COMPANIONS.

The chief companions of Addison were Steele, Budgell, Philips, Carey, Davenant, and Colonel Bret. With one or other of these he always breakfasted. He studied all the morning, then dined at a tavern, and went afterwards to Button's.

XXIII. ADDISON AND STEELE.

Steele, as a man of wit, was not inconsiderable; and in point of humour there was between him and Addison great similarity. Whenever they happen to be jointly concerned, as they often are in the course of the Tatler, Spectator, and Guardian, it is by no means easy to distinguish between them.

XXIV. ADDISON AND STEELE.

In the seventy-seventh paper of the Tatler, ascribed jointly to Steele and Addison, the writer complains of his servants having been

alarmed by the windows of his apartment being broken by halfpence, with which they found the floors strewed, and which he humorously accounts for by saying, "although I have not a full light into this new way, yet I am apt to think that it is a generous piece of wit that some of my contemporaries make use of to break windows, and leave money to pay for them."

Gay's Trivia was published about this time, and from a passage in that poem, and a note upon it, we learn that there were *bucks* in those days, who took a delight in breaking windows with halfpence, and were distinguished by the name of Nickers. The Knights of the Industry were likely of the number, or in the favour of these nocturnal heroes; and as Steele was now at open war with them, it seems not difficult to account for the breaking of his windows.

The celebrated Marquis of Granby is said to have frequently practised this frolic at Cambridge.

XXV. TATLER.

In the original edition of the Tatler there were no signatures, as in the Spectator, nor any marks, as in the first edition of the Guardian, in octavo, to indicate the different writers. It is, therefore, generally difficult, and often impossible, to ascribe the various papers to their real authors.

XXVI. SIR RICHARD STEELE.

The fastidiousness of Addison, in regard to his literary compositions, is no less remarkable than the general negligence of his friend and coadjutor Steele.

Mr. Richard Nutt, one of the first printers of the Tatler, remembered that the press was stopped, and not seldom, but not always by Addison, as has been affirmed, solely for the sake of inserting new prepositions, or conjunctions; it was often stopped, he said, *for want of copy*. In these cases he had sometimes a hard task to find out Steele, who

frequently furnished him with the needful supply, written hastily in a room adjoining to the printing-office. Mr. Nutt mentioned one particular paper which he saw rapidly written by Steele, at midnight, and in bed, whilst he waited to carry it to the press.

XXVII. SIR SAMUEL GARTH.

Garth has been censured for voluptuousness, and accused of infidelity. Being one day questioned by Addison upon his religious creed, he is said to have replied, "that he was of the religion of wise men," and being urged to explain himself farther, he added, "that wise men kept their own secrets."

XXVIII. STAMP DUTY.

About seventeen months after the first publication of the Spectator, on the 1st of August, 1712, a stamp duty took place, and every single half sheet paid one halfpenny to the queen. The red stamp produced a mortality among the weekly authors, which

is facetiously called the "*fall of the leaf.*" *Spectator*, *No.* 445. On the seventh day after the tax began to operate, Swift, writing to a friend, says, "the *Observator* is fallen; the *Medleys* are jumbled together with the *Flying Post;* the Examiner is deadly sick; the *Spectator* keeps up, and doubles its price," &c.

The Guardian being published daily during the interval between the seventh and eighth volumes of the Spectator, and subjected to the same stamp duty, was sold originally at the doubled price of the papers in the seventh, the eighth, and part of the sixth volumes of the Spectator; that is, at two pence each number.

XXIX. THE SPECTATOR.

The following extraordinary advertisement is frequently inserted in the original Spectator, *in folio*, and is transcribed from No. 227, at the end of which it occurs for the first time, November 20, 1711. "There is now printing, by subscription, two vo-

lumes of the Spectators, on a large character, *in octavo*; the price of the two volumes, well bound and gilt, two guineas!"

XXX. ERRATA.

"I must desire my readers to help me out, from time to time, in the correction of these, my essays; for as a shaking hand does not always write legibly, the press sometimes prints one word for another; and when my paper is to be revised I am, perhaps, so busy in observing the spots of the moon, that I have not time to find out the errata that are crept into my lucubrations."

Tatler, No. 101,

By STEELE and ADDISON.

Addison prefixed the above as an introduction to the indication of an erratum in his preceding paper, which is now rectified according to his direction.

XXXI. CHARLES LILLIE.

This man kept a shop at the corner of Beaufort-buildings in the Strand, where he

sold snuff of various kinds, perfumes, &c. and took in letters for the Tatler, Spectator, &c. and which were directed for him at the desire of Steele, who befriended him greatly.

When the original publication of the Tatler, Spectator, &c. in folio, was discontinued, Charles Lillie was permitted to print, for his own benefit, the remaining letters not made use of in them, under such restrictions as Steele, from principle, seems to have laid down for himself. Accordingly many, if not all of these letters, some of them from eminent persons, and well worthy of preservation, were published in two volumes, 8vo. in 1725, with a dedication full of respect and gratitude to Sir Richard Steele. The knight's permission of the publication, prefixed to the first volume, seems to have been written hastily, and is as follows:—

"Mr. Lillie, you have communicated to me a design you have to print letters to the Tatler and Spectator, not made use of in them. I have a great deal of business, and very ill health, therefore must desire you to excuse me from looking over them; but if you take care that no person or family is offended at

any of them, or any thing in them be published contrary to religion and good manners, you have my leave to do what you please with them. I wish you all prosperity, &c.

(Signed) "RICHARD STEELE."

(Dated) "*York-buildings*,
March 2, 1723-4."

XXXII. ERRATA.

The following list of errata, in Tatler, No. 117, exhibits a specimen of Addison's attention to the publication of his Essays and of his careful manner of altering and adding, while he seemed to be only correcting the typographical errors which had crept into his papers at the press. It may be proper to remark, that these directions refer to the original publications, *in folio*, which consisted of four columns; one, and sometimes two, of which were generally filled up with advertisements:—

Column 1, line 15, for *tastes*, read *relishes*.
Ibidem, line 29, for *times*, read *ages*.

Column 1, line 38, for *the* whole, read *a* whole.

Ibidem, line 47, for *these*, read *this*.

Ibidem, line 48, for *satisfaction*, read *pleasure*.

Column 2, line 19, dele *own*.

Ibidem, line 35, for *embraces*, read *embrace*.

Column 3, line 18, dele *the*.

Ibidem, line 19, idem.

Ibidem, line 60, for *scare*, read *scarce*.

XXXIII. LOTTERY.

In the Tatler, No. 124, is given some account of the "new erected lottery." To this paper the annotator has added the following note, which will, it is presumed, not be unacceptable to the curious.

"The earliest lottery that is recollected was in 1569, consisting of 40,000 lots, at 10*s*. each lot. The prizes were plate, and the profits were to go towards repairing the havens of the kingdom. It was drawn at the west door of St. Paul's cathedral; and the drawing, which began January 11, continued incessantly

day and night, till May 6. There were then only three lottery offices in London.

XXXIV. BUTTON'S COFFEE-HOUSE.

Button had been a servant in the Countess of Warwick's family, who, under the patronage of Addison, kept a coffee-house on the south side of Russel-street, about two doors from Covent-garden. Here it was that the wits of that time used to assemble. It is said, when Addison had suffered any vexation from the countess, he would propose to withdraw the company from Button's.

XXXV. FASHIONS.

"Many a lady has fetched a sigh at the toss of a *wig*, and been ruined by the *tapping* of a *snuff-box*. It is impossible to describe all the execution that was done by the shoulder-knot, while that fashion prevailed, or to reckon-up all the virgins that have fallen a sacrifice to a pair of *fringed gloves*. A sincere heart has not made half

so many conquests as *an open waistcoat*; and I should be glad to see an able head make so good a figure in a woman's company as a pair of *red heels*. A Grecian hero, when he was asked whether he could play upon the lute, thought he had made a very good reply, when he answered, 'No, but I can make a great city of a little one.' Notwithstanding his boasted wisdom, I appeal to the heart of any toast in town whether she would not think the lutenist preferable to the statesman," &c.—*Tatler, No. 131, dated March 28, 1710.

Various papers, both in the Tatler and the Spectator, are pleasing records of the fashions and characters of that day, and which are now become entertaining history. Such is that from whence the foregoing extract is taken. The "*open waistcoat*" is supposed to allude to Beau Nash, who used

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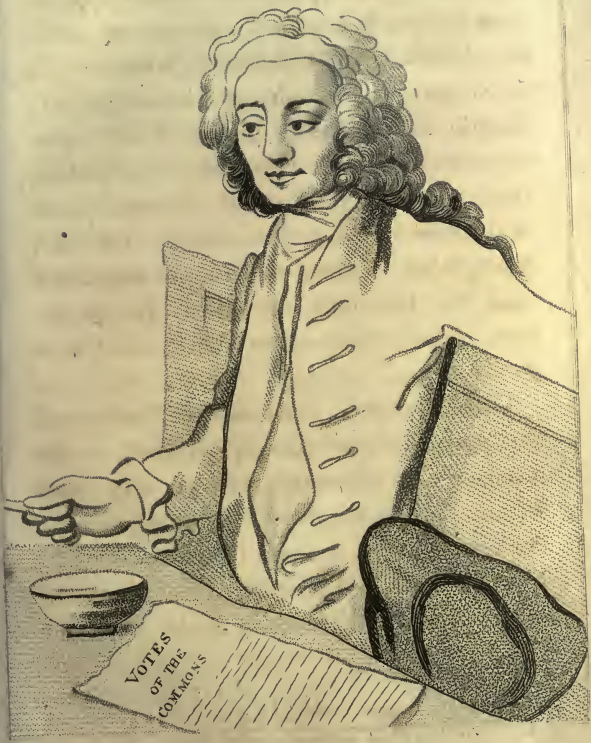
* Commonly ascribed to Steele, and not included in the list published by Tickell of Addison's works; but the best judges of the style and manner of Addison have not hesitated to say that this paper bears evident marks of his hand.



Mr. ADDISON *at* BUTTON'S.

From a Sketch by Hogarth.

only the undermost button of his waistcoat, even in the coldest weather.

The "*lute*" refers to the universal custom at that time for all fine gentlemen to accomplish themselves in playing on this instrument. Gentlemen betook themselves to the viol da gamba and the lute. The beaked flute was used by those who affected to form themselves on the model of good breeding fashionable in the French court towards the close of the reign of Louis XIV. In the pictures of still life, common about that period, representing careless groups of utensils and instruments, there is generally seen a lute and a flute, with a book of lessons for one or other of these instruments.

Sir John Hawkins mentions a curious portrait of one of the writers* in the Tatler. The picture is a small one, in water colours. It seems to have been drawn when Mr. Hughes was about twenty, and represents him in a *full-trimmed blue suit*, with scarlet stockings rolled above the knee, a

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* Mr. John Hughes, who died February 17, 1719-20.

large white peruke, and a *flute* half an ell long*.

Several of the modes of dressing in the days of the Tatler, both among the ladies and the gentlemen, appear to us highly ridiculous. The ornament mentioned in No. 155 of black garters buckled under the knee, and called a decent ornament in the Spectator, was not fashionable then any more than now, and the wearers were held up to ridicule for their fantastical perseverance in so antiquated a custom.

Shoe-strings are ridiculed in No. 38, where Sir William Whitelocke is called Will Shoestring, for his singularity in still using them, so long after the *era of shoe-buckles*, which commenced in the reign of Charles II. although ordinary people, and such as affected plainness in their garb, wore strings in their shoes after this time.

†The beard dwindled gradually under the two Charleses, till it was reduced to a

* Sir John Hawkins's "History of Music."

† Granger.

slender pair of whiskers, and became quite extinct in the reign of James II.

The large periwig which had been long used in France, and which was introduced into England soon after the Restoration, continued to be worn by men of fashion in 1709. A wig of this sort was an expensive part of dress. Duumvir's "*fair wig*" cost forty guineas. Tatler, No. 54. See also Life of Colley Cibber. It appears, from a curious note of Sir John Hawkins, in his "History of Music," vol. iv, page 447, that it was common, about this time, for gentlemen to *comb their wigs* even in public places, and that they carried their *combs* in their pockets to display this act of gallantry. The following passage in Tatler, No. 38, alludes to this odd custom: "Thou dear Will Shoe-"string! How shall I draw thee? Thou "dear outside! Will you be combing your "wig, playing with your box, or picking "your teeth, &c.?"

XXXVI. *ORIGINAL LETTER.

SIR, *Dublin Castle, Aug.* 1, 1710.

I did not care for answering your letter till I could do it in some measure to your satisfaction. I have at last watched a convenient season to move my Lord Lieutenant for your licence of absence, which he has granted till December next. I am afraid I shall not then be in a capacity to serve you any further in this particular; but, if I can, you may depend upon it. I heartily wish you joy of your new post, and am ever,

Sir, your most faithful
Humble servant,

Mr. Desmaizeauz. J. ADDISON.

XXXVII. ADDISON'S VIEWS TOWARD THE CHURCH.

Addison, it is well known, had once a design of going into holy orders, to which he was strongly importuned by his father. This

* This letter is preserved in the British Museum.

design is intimated by him in the following lines:

I've done at length; and now, dear friend, receive
The last poor present that my muse can give;
I leave the arts of poetry and verse
To them that practise 'em with more success.
Of greater truths I'll now prepare to tell:
And so, at once, dear friend, and muse, farewell!

Paoli Ferri, a very eminent divine in France in the eighteenth century, having published a volume of poems whilst he was only a student of divinity, as he was soon to be promoted to the ministry, ended his advertisement to the reader with a sentiment very like that of Addison.

Sat ludo nugisque datum.

Enough the muses have engaged my thoughts;
Their gay delights I now for ever quit.

XXXVIII. DRYDEN.

Addison addressed a "short copy of verses, in English, to Mr. Dryden," dated from Magdalen college in Oxford, June 26, 1693, when the author was but twenty-two

years of age. They contain a very fine compliment upon Dryden's translation of Virgil, Horace, Juvenal, Persius, and Ovid. That great poet was then reduced to very melancholy circumstances by the change of affairs, and the loss of such of his friends as had interest at court; he having before been very deeply engaged against the revolution party, so that he was immediately removed from the laureat's place when King William came to the crown. And yet Dryden's vivacity and poetical flame were not in the least abated by age or the distress of his circumstances; to which purpose Addison compliments him in the poem above mentioned in the following beautiful manner:

> Can neither injuries of time, or age,
> Damp thy poetic heat, or quench thy rage?
> Not so thy Ovid in his exile wrote,
> Grief chill'd *his* breast, and check'd *his* rising thought;
> Pensive and sad, his drooping muse betrays
> The Roman genius in its last decays.

This copy of verses was followed by a version of the fourth Georgic of Virgil, of which Dryden makes very honourable men-

tion. These are his words:—" The most ingenious Mr. Addison, of Oxford, has also been as troublesome to me as the other two (speaking of two celebrated poets, whose poems, Dryden says, had put him to sufficient pains to make his own not inferior to them), and on the same account. After his bees, my latter swarm is scarcely worth the hiving."

XXXIX. CURIOUS PICTURE.

" I have heard of a very valuable picture, wherein all the painters of the age in which it was drawn are represented sitting together in a circle, and joining in a concert of music. Each of them plays upon such a particular instrument as is the most suitable to his character and expresses that style and manner of painting which is peculiar to him." Tatler, No. 153. By ADDISON *.

Addison might have heard of this picture, perhaps, when in Italy; or, it is possible,

* See an allusion to this paper in a former article, v.

this anecdote may be introduced only as a prelude to the ingenious and fanciful discussion that follows, wherein different characters are compared to the different instruments of music, &c.

To this paper a curious annotator has added the following relation.

"A nobleman on his travels, about seven years ago, visited Farinelli at his house at Bologna. In the course of his visit, the visitor was shewn into a room in which there were several harpsichords, to which Farinelli, in respect to some peculiarities in their tones, gave the names of different painters; one he called his Rafaelle, another Coreggio, a third his Claude, &c. in a strain of absolute dotage."

XL. EPIGRAM.

Addison was in 1703 a member of the Kit-Cat club. It was usual for the bright wits who composed it to celebrate the several beauties they toasted in verse, which they wrote on their drinking glasses. Among

these ingenious pieces, which were so many epigrams (preserved in Dryden's Miscellanies), is one written by Addison, which is as follows:

On the Lady Manchester.

While haughty Gallia's dames, that spread
O'er their pale cheeks an artful red,
Beheld this beauteous stranger there *,
In native charms divinely fair,
Confusion in their cheeks they shew'd,
And with unborrow'd blushes glow'd.

XLI. SEVERITY OF ADDISON.

The following story is told by a gentleman of great veracity, who, a few years since, was well known at Gray's Inn.

A certain author was introduced by a friend to Mr. Addison, who was desired to peruse and correct a copy of English verses, which were then presented to him. Mr. Addison took the verses, which he afterwards found very stupid; and observing that above

* The Earl of Manchester was at that time our embassador at Paris, and was accompanied by his lady.

twelve lines from Homer were prefixed to them by way of motto, he only erased the Greek lines, but did not make any amendments in the poem, and returned it. The author seeing this, desired his friend who had introduced him, to enquire of Mr. Addison the reason of his doing it; expecting, however, to hear that his poem was so beautiful, that it had no occasion for any foreign embellishment. But his friend putting the question to Mr. Addison, he said, "that whilst the statues of Caligula remained all of a piece, they were little regarded by the people; but that when he fixed the heads of gods upon unworthy shoulders, he profaned *them*, and made *himself* ridiculous. I, therefore, says he, made no more conscience to separate Homer's verses from this poem, than the thief did who stole the silver head from the brazen body in Westminster Abbey."

XLII. VOLTAIRE.

Voltaire was a great admirer of the style of Addison. Martin Sherlock paid this cele-

brated Frenchman a visit one morning at his chateau of Ferney. The conversation turned upon English writers. Voltaire said he thought Pope and Dryden had the most harmony in poetry, but that nothing could equal the sweetness of the prose of Addison.

XLIII. SIR RICHARD STEELE, SAVAGE, AND PHILLIPS.

These three celebrated characters, after spending an evening together at a tavern in Gerrard-street, Soho, sallied out some time after midnight, in high glee and spirits. They were accosted by a tradesman, at the top of Hedge-lane, who, after begging them pardon for addressing them on the subject, told them, that "at the top of the lane he had seen two or three suspicious-looking fellows, who appeared to be bailiffs, so that if any of them were apprehensive of danger, he would advise them to take a different route."

Not one of them waited to thank the man, but flew off different ways; each conscious,

from the embarrassment of his own affairs, that such a circumstance was very likely to happen to himself.

XLIV. WILL WIMBLE.

"Will Wimble is younger brother to a baronet, and descended of the ancient family of the Wimbles. He is now between forty and fifty, but being bred to no business, and born to no estate, he generally lives with his elder brother, as superintendent of his game. He hunts a pack of dogs better than any man in the country, and is very famous for finding out a hare. He is extremely well versed in all the little handicrafts of an idle man. He makes a May-fly to a miracle; and furnishes the whole country with angle-rods. As he is a good-natured officious fellow, and very much esteemed upon account of his family, he is a welcome guest at every house, and keeps up a good correspondence among all the gentlemen about him. He carries a tulip root in his pocket from one to another, or

exchanges a puppy between a couple of friends that live, perhaps, on the opposite side of the county. Will is a particular favourite of all the young heirs, whom he frequently obliges with a net that he has weaved, or a setting dog that he has *made* himself. He now and then presents a pair of garters of his own knitting to their mothers or sisters; and raises a great deal of mirth among them, by enquiring, as often as he meets them "how they wear!" These gentleman-like manufactures, and obliging little humours, make Will the darling of the country." Spectator, No. 108.

It is generally supposed that the original of the character of Will Wimble was Mr. Thomas Morecraft, younger son of a baronet of that name in Yorkshire. Steele, who knew him very early in life, introduced him to Addison, by whose bounty he was for some years supported. At the death of this patron Mr. Morecraft went into Ireland, to his friend the bishop of Kildare, at whose house, in Fish-street, Dublin, he died lamented, in July, 1741.

XLV. WILL HONEYCOMB.

" That our society may not appear a set of humourists, unacquainted with the gallantries and pleasures of the age, we have among us the gallant Will Honeycomb, a gentleman who, according to his years, should be in the decline of his life; but, having ever been very careful of his person, and always had a very easy fortune, time has made but very little impression, either by wrinkles on his forehead or traces in his brain. His person is well turned, and of a good height; he is very ready at that sort of discourse with which men entertain women; he has all his life dressed very well, and remembers habits as others do men; he can smile well when one speaks to him, and laughs easily; he knows the history of every mode, and can inform you from which of the French king's wenches our wives and daughters had this manner of curling their hair, that manner of placing their hoods, whose frailty was covered by such a sort of

petticoat, and whose vanity to shew her foot made that part of her dress so short in such a year. In a word, all his conversation and knowledge has been in the female world. As other men of his age will take notice to you what such a minister said upon such and such an occasion, he will tell you when the Duke of Monmouth danced at court; such a woman was then smitten, another was taken with him at the head of his troops in the park. In all these important relations he has ever, about the same time, received a kind glance, or a blow of a fan, from some celebrated beauty, mother of the present lord such-a-one," &c.

Spectator, No. 2.

This antiquated beau, described under the name of Will Honeycomb, is designed for a Major Cleland, of the Life-guards, whose son, a writer of considerable ability, was the author of many political tracts, and for several years a principal supporter of the newspaper called the Public Advertiser, when politics ran so high under the administration of the Earl of Bute, and subsequently. It is to be

lamented, as well on his own account as on that of morality, that his fame as a sensible and accomplished writer, possessing so great a diversity of talent that there is scarcely a subject which he has not treated, should have been obscured by the publication of a very immoral work, which was, however, the production of his early youth. The character of the father is very justly delineated by Addison.

The eighth volume of the Spectator is dedicated to William Honeycomb, Esq.

XLVI. MR. ADDISON TO M. DE ROBETHON*.

SIR, *St. James's, Sept.* 4, 1714.

I have been obliged to so close an attendance on the Lords Justices, and have had so very little time at my own disposal during my absence from their excellencies, that I could not do myself the honour before now to assure [you] of my respects, and to beg the continuance of that friendship which you formerly honoured me with at Hanover.

* This letter is preserved among the MSS. in the British Museum.

I cannot but extremely rejoice at the occasion which will give me an opportunity of waiting on you in England, where you will find a whole nation in the highest joy, and thoroughly sensible of the great blessings which they promise themselves from his Majesty's accession to the throne.

I take the liberty to send you, inclosed, a poem, written on the occasion, by one of our most eminent hands, which is, indeed, a master-piece in its kind; and, though very short, has touched upon all the topics which are most popular among us. I have, likewise, transmitted you a copy of the preamble to the Prince of Wales's patent, which was a very grateful task imposed upon me by the Lords Justices.—Their excellencies have ordered that the Lords and others who meet his Majesty be out of mourning that day, as also their coaches; but all servants, except those of the city magistrates, to be in mourning. The shortness of the time, which would not be sufficient for the making of new liveries, occasioned this last order.

The removal of the Lord Bolingbroke

has put a seasonable check to an interest that was making in many places for members in the next parliament, and was very much relished by the people, who ascribed to him, in a great measure, the decay of trade and public credit.

You will do me a very great honour if you find terms submissive enough to make the humble offers of my duty acceptable to his Majesty.—May God Almighty preserve his person, and continue him for many years the blessing of these kingdoms.

I am, with great esteem and respect,

Sir,

Your most obedient,

And most humble servant,

J. ADDISON.

XLVII. DEDICATION TO ADDISON'S "DRUMMER."

"The elegance, purity, and correctness, which appeared in Addison's writings," says Steele, "were not so much *my* purpose, as, in any intelligible manner I could, to rally

all those singularities of human life, through the different professions and characters in it, which obstruct any thing that was truly good and great. After this acknowledgment you will see, that is, such a man as *you* will see, that I rejoice in being excelled."

XLVIII. THE TRAGEDY OF CATO.

The following complimentary lines were sent to Addison by Mr. Webster, of Christchurch college, Oxford, who had often urged him to publish his Cato:

> And thou, O Addison, no more detain
> The free-born Cato struggling in his chain;
> 'Tis liberty he loves; disclose thy vast design,
> And let us see that every muse is thine.

XLIX. ADDISON AND STEELE.

Although Steele undoubtedly loved Addison, and was, therefore, not likely to be wanting in caution or tenderness, when his quiet or his fame was at stake; yet Addison did not altogether rely upon the affection

or discretion of his friend; for it appears that Steele had Addison's *direct injunctions* to conceal the author in several instances to papers which he never did declare to be Addison's. Thus, in a variety of cases in the Tatler, the writers can only be discovered from the internal evidence, and a thorough acquaintance with the styles of the different contributors.

L. STORY OF ADDISON WHEN A BOY.

In the town where Addison was born is the following tradition of a curious excursion made by him when a boy:—Being at a country school, he committed some slight fault; when his fear of being corrected for it was so great that he ran away from his father's house, and fled into the fields, where he lived upon fruits, and took up his lodging in a hollow tree, till, upon the publication of a reward to whoever should find him, he was discovered and restored to his parents.

LI. SHOPS IN LONDON.

"As for the article of building, I intend, hereafter, to enlarge upon it; having lately observed several warehouses, nay, private shops, that stand upon *Corinthian pillars*, and whole rows of *tin pots* shewing themselves through a *sash window*."

Tatler, No. 162, by Addison.

From the foregoing it is evident that "pillars and sash windows" were considered by the humorous writer as an unlicensed innovation, in the situations there alluded to. The shops in London did not begin to be inclosed and glazed, as at present, until about the year 1710; and at this day, on the continent, the shops very generally remain entirely open.

LII. ARISTÆUS.

The character of Aristæus, in Tatler, No. 176 (by Steele), is designed for Addison.

Steele, with a delicacy dictated by genuine

friendship, availed himself of the opportunity of Addison's absence from England, to treat the public with this fine picture of him. Addison had left England with Earl Wharton, lord lieutenant of Ireland, whose secretary he was, on the 1st day of May, 1710, and arrived at Dublin on the 7th of the same month. This paper is dated the 25th.

LIII. WHY THE TATLER WAS PUBLISHED UNDER THE FEIGNED NAME OF ISAAC BICKERSTAFF, ESQ.

We find the most plausible reasons for the authors of the Tatler wishing to remain concealed, given in a miscellaneous paper of those times, containing a conference between Sir Hester Ryley and Mr. Aaron Hill, where the latter tells him, "My relation, 'Squire Bickerstaff, is as far from the family of the Bickerstaffs as my true age is from my pretended one, proceeding not from his inclination to impose upon the world, but the knowledge he has of its vitiated taste: pride

and conceit are the epidemic diseases of the age; and a fool or knave won't hear themselves described by any particular person: parties and prejudices are become so common, and their influence so universal, that it is necessary where a person would be *believed* by *every body*, he should be *known* by *nobody;* for, instead of listening to the good advice of the man, we are studying how, by retorting upon his frailties, to alleviate our own."

Sir Hester Ryley's Visions, p. 107, printed in 1710.

LIV. MR. TEMPLE STANLEY.

The following anecdote rests on the authority of Dr. Birch:—Mr. Temple Stanyan borrowed on some exigency a sum of money from Addison, with whom he lived in habits of friendship, conversing on all subjects with EQUAL freedom; but from this time Mr. Stanyan agreed *implicitly* to every thing Addison advanced, and never, as formerly, disputed his positions. This change of be-

haviour did not long escape the notice of so acute an observer, to whom it was by no means agreeable. It happened one day that a subject was started, on which they had before keenly controverted one another's notions; but now Mr. Stanyan entirely acquiesced in Mr. Addison's opinion, without offering one word in defence of his own. Addison was displeased, and vented his displeasure, by saying, with some emotion, "Sir, either contradict me or pay me my money."

LV. ADDISON'S INTEGRITY.

It is said of Addison that whilst he was at the University he contracted many debts, all which, after his return from Italy, he fully discharged very honourably, with interest.

LVI. POPE.

"Paper-sparing Pope" is highly characteristic of that writer, who commonly penned

his compositions on the backs of letters and billets, &c. That fine passage in his translation of the Iliad, which describes the parting of Hector and Andromache, was written on the back of a letter franked by Addison. The original of this manuscript is preserved in the British museum.

LVII. THE EXAMINER.

During the latter part of Queen Anne's reign was published a periodical paper, entitled "The Examiner," a political and party engine. Addison was a good deal piqued by the caustic severity of the eleventh number, which, he said, would have been more properly entitled the "*Executioner*," than the "*Examiner*."

LVIII. SWIFT.

"I dined to-day," says Swift, "with Addison and Steele, and a sister of Mr. Addison, who is married to one Mons. Sartre, a Frenchman, prebendary of Westminster,

who has a delicious house and garden; yet I thought it was a sort of monastic life in those cloisters, and I liked Laracor better. Addison's sister is a sort of wit, very like him. I am not fond of her," &c.

Swift's works, crown 8vo. vol. xxii, p. 53. October 25, 1710.

LIX. SIR RICHARD STEELE.

It was by Addison that Steele was first introduced to the acquaintance of the earls of Halifax and Sunderland, by whose means Steele was made gazetteer, one of his first preferments.

LX. BOILEAU.

Addison being one day in company with Mons. Boileau, presented to him the Musæ Anglicanæ, in which were first printed his Latin poems; from the perusal of this work, it has been said, this celebrated French poet first conceived an opinion of the English genius for poetry. And it is reported, that

among the civilities he shewed Mr. Addison on that occasion, he affirmed, that he would not have written against Perrault had he before seen such excellent performances by a modern hand.

LXI. ADDISON'S FATHER.

Dr. Lancelet Addison lived to see his eldest son, Joseph, in the foremost ranks of wit and literature, and rising to still higher honour and celebrity.

The doctor died in 1703, not long after the return of his son from his travels.

LXII. THE COUNTESS OF WARWICK.

In the year 1716 Addison, after a long and assiduous courtship, was married to the Countess of Warwick, daughter of Sir Thomas Middleton, of Chirk-castle, in Derbyshire, and grand-daughter of Sir Orlando Bridgman, keeper of the great seal. It is generally believed that Addison found no accession to his happiness on this alliance;

and, it is said, in this female companion, embraced a cloud, rather than Juno. By the Countess of Warwick Addison had one daughter, who was deprived of her illustrious parent, by death, in 1719, while she was yet an infant; and having herself no knowledge of his merit, was bred up, it seems, with little veneration for his memory. A very respectable lady, who was educated with her at the same boarding-school, has frequently declared that she was there distinguished by her marked dislike to his writings, and unconquerable aversion to the perusal of them.

LXIII. DR. LANCELOT ADDISON.

Dr. Addison having suffered considerable persecution, in the early part of his life, on account of political principles, repaired to Dunkirk, of which place he accepted the chaplainship, and continued to reside there till it was given up to the French in 1662. After his return to England, he was appointed chaplain at Tangiers, where he re-

mained several years. He came back to England about the beginning of the year 1670, and soon after he was presented to the small rectory of Mileston, or Milston, near Amesbury, or Ambrosebury, in Wiltshire, whither he retired. His son Joseph was born at this village in the following year, 1671.

LXIV. SIR RICHARD STEELE.

It is asserted, on good authority, that the piety of Steele continued conspicuous after the decay of his intellectual faculties, which were impaired by a stroke of the palsy, and was still discernible even in his state of superstition and childishness, when, for the last three or four years of his life, he would hear nothing read to him but from the Bible, or the Book of Common Prayer.

LXV. ADDISON'S STUDY OF THE CLASSICS.

By the close application which Addison gave, when at college, to the study of the

Greek and Roman classics, "he caught," says Mr. Tickell, "their language and manner, as strongly as other young people gain a French accent, or a genteel air. An early acquaintance with the classics is what may be called the good-breeding of poetry, as it gives a certain gracefulness which never foresakes a mind that contracted it in youth, but is seldom or never hit by those who would learn it too late. There is not, perhaps, any harder task than to tame the natural wildness of wit, and to civilise the fancy. The generality of our old English poets abound in forced conceits and affected phrases; and even those who are said to come the nearest to exactness, are but too fond of the unnatural beauties, and aim at something better than perfection. If Mr. Addison's example and precepts be the occasion that there now begins to be a greater demand for correctness, we may justly attribute it to his being first fashioned by the ancient models, and familiarised to propriety of thought and chastity of style."

LXVI. ADDISON TO HUGHES.

It is well known, that in politics, Addison and Steele oftentimes entertained different and even opposite opinions; one instance of which appears from the following passage of a letter from Addison to Mr. Hughes, dated October 12, 1713.

"I am in a thousand troubles for *poor* Dick, and wish that his zeal for the public may not be ruinous to himself; but he has sent me word that he is determined to go on, and that any advice that I can give him in this particular, will have no weight with him."

Hughes's Correspondence, vol. 1, pp. 80, 81. See a subsequent article.

LXVII. ADDISON'S LATIN POEMS.

In his youth Addison published several Latin poems, many of which were printed, as has been before remarked, in the Musæ Anglicanæ. These poems were generally

admired for their classic purity and beauty; that upon the Resurrection, being a description of the painting over the altar in Magdalen-college, Oxford, is thus characterised by Mr. Amhurst, one of its translators:—"That it is esteemed, by the best judges, to be the finest sketch upon that subject that any age or language has produced. Nor does its only excellence consist in its being an accurate poem, but also in being an exact copy of the painter's original upon the altar in Magdalen-college, but so much improved with all the strongest figures, and most lively embellishments of a poetical description, that the reader receives a double satisfaction in seeing the two sister arts so useful to each other in borrowing mutual *helps*, and mutual advantages."

"It is, indeed," continues he, "wonderful to find, in the narrow compass of a few pages, all the most dreadful circumstances of that last terrible crisis of time. The poem is a beautiful and succinct epitome of all that has, or can ever be said on that important subject."

LXVIII. SWIFT.

The following is an extract of a letter from Swift to Mrs. Johnson, dated Jan. 2, 1710.

"Steele's last Tatler came out to-day; you will see it before this comes to you, and how he takes leave of the world. He never told so much as *Addison* of it, who was surprised as much as I." In another part of the same letter he adds, "I dined with Mr. Secretary St. John, and at six went to Darteneuf's to drink punch with him and Mr. Addison, and little Harrison, a young poet, whose fortune I am making. Steele was to have been there, but came not, nor never did twice, since I knew him, to any appointment."

LXIX. ADDISON'S TRAVELS.

These "Travels" were, on their first appearance, indifferently received, but the reputation of them increased from year to

year; and the demand for copies was at length so urgent, that their price rose to four or five times their original value, till a second edition of them was published.

LXX. SIR RICHARD STEELE.

It has been said, truly, "that Steele was the first, and the only genius, who enlisted Addison, and all the worthies of the *Staffian* family, in the entertainment and service of the public. He it certainly was who, by his own unremitted exertions, and at his own expence, for a course of years together, rendered them very serviceable to their contemporaries, and benefactors to their posterity, and to mankind."

LXXI. PREFACE TO THE TRAVELS.

In Mr. Addison's preface to his Travels, he presents the reader with the following view of his design in that work.

"For my own part," says he, "as I have taken notice of several places and antiqui-

ties that nobody else has spoken of, so, I think, I have mentioned but few things in common with others that are not either set in a new light, or accompanied with different reflections. I have taken care particularly to consider the several passages of the antient poets, which have any relation to the places or curiosities that I met with. For, before I entered on my voyage, I took care to refresh my memory among the classic authors, and to make such collections out of them as I might afterwards have occasion for. I must confess it was not one of the least entertainments that I met with in travelling, to examine these several descriptions, as it were, upon the spot, and to compare the natural face of the country with the landscapes that the poets have given us of it."

There are not many, it may be safely affirmed, that have entered upon the tour of Europe with preparations like these of Addison.

LXXII. NEGLECT OF STEELE'S REMAINS.

This article is from an ingenious annotator on the Tatler.

"Illustrious monuments have been erected in Westminster Abbey, to players, fiddlers, &c. who had not the twentieth part the tithe of Steele's merit, and whose services, compared with his, were frivolous and insignificant: while a man of genius and fashion, who lived with the greatest men of his time, and some of the first that this nation can boast of; who himself conducted the taste of the kingdom so long, and with so much propriety; has been so much neglected, that his remains have been, for more than half a century, consigned to oblivion, in a place remote from the scene of his usefulness, without a stone of one foot length, to tell where they lie."

LXXIII. "THE CAMPAIGN."

Upon the arrival of the news of the victory of Blenheim, the Lord Treasurer Godolphin, in the fullness of his joy, meeting with Lord Halifax, told him, it was pity the memory of such a victory should be ever forgot; he added, that he was pretty sure his Lordship, who was so distinguished a patron of men of letters, must know some person whose pen was capable of doing justice to the action. Lord Halifax replied, that he did indeed know such a person, but would not desire him to write upon the subject his Lordship had mentioned. The Lord Treasurer intreating to know the reason of so unkind a resolution, Lord Halifax briskly told him, that he had long with indignation observed, that while too many fools and blockheads were maintained in their pride and luxury, at the expence of the public, such men as were really an honour to their country and to the age they lived in were shamefully suffered to languish in obscurity.

The Lord Treasurer calmly replied, that he would seriously consider of what his Lordship had said, and endeavour to give no occasion for such reproaches for the future; but that, in the present case, he took upon himself to promise, that any gentleman whom his Lordship should name to him, as a person capable of celebrating the late action, should find it worth his while to exert his genius on that subject. Lord Halifax, upon this encouragement, named Mr. Addison; but insisted that the Lord Treasurer himself should send to him: his Lordship promised to do so, and accordingly desired Mr. Boyle to go to him. Mr. Addison, who was at that time but indifferently lodged, was surprised the next morning with a visit from the Chancellor of the Exchequer, who, after having acquainted him with his business, added, that the Lord Treasurer, to encourage him to enter upon his subject, had already made him Commissioner of Appeals; but entreated him to look upon that post only as an earnest of something more considerable. The Lord Treasurer kept the

promise he had made by Mr. Boyle, and Mr. Addison, soon after the publication of his poem, was preferred to a considerable post.

See Budgell's Life of Lord Orrery.

LXXIV. "THE CAMPAIGN."

The following compliment to Addison on this poem appeared in the Journal Littéraire, not long afterwards:—

"It is not," says the writer, "properly an epic poem, but it is an incomparable piece in heroic verse; in which the author celebrates, with all the grandeur and magnificence imaginable, the victory at Hochstet, and the noble actions of the English hero, who there laid the basis of that vast reputation which he has gained over all Europe. We may justly affirm, that there is nothing wanting to the perfection of this poem; and that Mr. Addison, thus raised and supported by the nobleness of his subject, is as much superior to himself, as he is in all his other pieces to the greatest part of the other

poets, of what nation soever. I imagine I shall pay no extravagant compliment to the author, if I venture to promise, that, unless polite literature should absolutely fall into neglect in England, this work of his will prove a more illustrious and lasting monument of the Duke of Marlborough's glory than Blenheim house, which the Parliament has ordered to be built for him, in order to transmit to posterity the memory of his heroic actions, and the gratitude of the nation."

LXXV. THE COMEDY OF THE TENDER HUSBAND, WRITTEN BY SIR RICHARD STEELE.

Steele surprised Addison with a dedication of this play; and afterwards acquainted the public, that he owed some of the most interesting scenes of it to his friend.

LXXVI. TATLER, SPECTATOR, GUARDIAN.

The Tatler, Spectator, and Guardian, have been translated into most of the European

languages, and have given birth to several papers, in imitation of them, in foreign countries. The French had for some time their Babillard, or Tatler; the Dutch their Spectator; and the Germans had for several years together their Guardians. This last paper was printed at Hamburgh, and composed by a society of gentlemen, who understood English: they translated many of the Spectators, which had not before appeared in the German language; and this gave their Guardians so great a reputation, that nine or ten thousand of them were usually sold.

LXXVII. JOURNAL LITTERAIRE.

"The finest writers in England," says the author of this journal, "have exerted, in the Spectator, all the force of their reflections, all the delicacy of style, and all the fire of imagination that can be conceived. It is an admirable work, and has preserved a great part of its original graces and beauty in the French translation."

LXXVIII. THE SPECTATOR.

When the old Spectator was laid down by those hands which at first composed it, the paper was immediately set on foot again by some of the greatest wits in England; several of whose writings, of different kinds, had been received with the utmost applause by the public: yet even these gentlemen, to their great surprise, found the thing would not do; and had the good sense, not only to drop their design, but to conceal their names. Addison said, upon this occasion, that he looked upon the undertaking to write Spectators to be like the attempt of Penelope's lovers to shoot with the bow of Ulysses; who soon found that nobody could shoot well in that bow but the hand which used to draw it.

LXXIX. SIR ROGER DE COVERLY.

Among all the characters in the Spectator, that of Sir Roger de Coverly was the fa-

vourite with Addison; who, a little before he laid down the Spectator (foreseeing that some one might catch up his pen the moment he had quitted it) said, to an intimate friend, with an unusual warmth in his expression—"By heavens, I'll kill Sir Roger, that nobody else may murther him." Accordingly the whole Spectator, No. 517, consists of nothing else but an account of the old knight's death, and some moving circumstances that attended it.

LXXX. SIR RICHARD STEELE TO THE DUKE OF NEWCASTLE.

"Your Lordship, and many others, may have done more for the House of Hanover than I have; but I am the only man in his Majesty's dominions who did *all he could.*"

LXXXI. SIR ROGER DE COVERLY.

Steele, in one of his Spectators, most injudiciously made the old knight pick up a loose woman in the Temple Cloisters. Ad-

dison was so heartily vexed when he read this paper, that he immediately called a coach, went to his friend Sir Richard, and would not leave him till he had promised that he would meddle no more with Sir Roger's character.

LXXXII. THE FRIENDSHIP OF STEELE AND ADDISON.

In the last paper of the seventh volume of the Spectator, No. 555, written and signed by Steele, in his real name and character, how nobly disinterested and how tenderly affecting are his acknowledgments to his illustrious friend and coadjutor Addison.

"I hope," says he, "the apology I have made, as to the licence allowed to a feigned character, may excuse any thing which has been said in these discourses of the Spectator and his works. But the imputation of the grossest vanity would still dwell upon me, if I did not give some account by what means I was enabled to keep up the spirit of

so long and approved a performance. All the papers marked with a C, L, I, O, were given me by a gentleman, of whose assistance I formerly boasted in the preface and concluding leaf of the Tatler. I am indeed much more proud of his long-continued friendship than I should be of the fame of being thought the author of any writings which he is himself capable of producing. I remember, when I finished the Tender Husband, I told him there was nothing I so ardently wished, as that we might some time or other publish a work, written by us both, which should bear the name of the *Monument*, in memory of our friendship. I heartily wish what I have done here were as honorary to that sacred name, as learning, wit, and humanity, render those pieces which *I have taught the reader how to distinguish* for his. When the play above mentioned was last acted, there were so many applauded strokes in it, which I had from the same hand, that I thought very meanly of myself, that I had never publicly acknowledged them. After I have put other friends

upon importuning him to publish dramatic as well as other writings he has by him, I shall end what I think I am obliged to say on this head, by giving my reader the hint for the better judging of my productions—That the best comment upon them would be an account when the patron to the Tender Husband was in England or abroad."

LXXXIII. DR. WARTON.

——— Envy her own snakes shall feel,
And Persecution mourn her broken wheel;
There Faction roar, Rebellion bite her chain,
And gasping Furies thirst for blood in vain.
POPE'S *Windsor Forest.*

"A friend, of no small rank, has informed me," says Dr. Warton, "that Mr. Addison was inexpressibly chagrined at this noble conclusion of Windsor Forest, both as a politician and as a poet. As a politician, because it so highly celebrated that treaty of peace which he deemed so pernicious to the liberties of Europe; and as a poet, because he was deeply conscious that his own Campaign contained no strokes of such genuine

and sublime poetry as the conclusion before us."

LXXXIV. DR. WARTON.

"I am informed," says the author of the preceding article, "that Addison was so extravagantly nice in polishing his prose compositions, that, when almost a whole Spectator was worked off, he would stop the press to insert a new preposition or conjunction."

LXXXV. TRAGEDY OF CATO.

When Addison spoke of the Secretary of State at that time, he always called him, in the language of Shakspeare, "That canker'd Bolingbroke:" notwithstanding this, Addison assured Pope, he did not bring his tragedy on the stage with any party views; nay, desired Pope to carry the piece to the Lords Oxford and Bolingbroke for their perusal. The play, however, was always considered as a warning to the people, that

liberty was in danger during that tory ministry. To obviate the strong impressions that so popular a performance might make upon the minds of the audience, Lord Bolingbroke, in the midst of their violent applauses, sent for Booth, who played Cato, one night, into his box, between the acts, and presented him with fifty guineas; in acknowledgment, as he expressed it, with great address, for defending the cause of liberty so well against a perpetual dictator.

LXXXVI. COLLEY CIBBER.

"From this time to the year 1712," says Cibber, "my memory has nothing worth mentioning, till the first acting of the tragedy of Cato. As its success was attended with remarkable consequences, it may not be amiss to trace it, from its several years concealment in the closet, to the stage.

"In 1703, nine years before it was acted, I had the pleasure of reading the four first acts (which was all of it then written) privately with Sir Richard Steele: it may be

needless to say, it was impossible to lay them out of my hand till I had gone through them; or to dwell upon the delight his friendship to the author received, upon my being so warmly pleased by them. But my satisfaction was as highly disappointed, when he told me, whatever spirit Mr. Addison had shewn in his writing it, he doubted he would never have courage enough to let his Cato stand the censure of an English audience; that it had only been the amusement of his leisure hours in Italy, and was never intended for the stage. This poetical diffidence Sir Richard spoke of with some concern, and in the transport of his imagination could not help saying, 'Good God! what a part would Betterton make of Cato!' This was seven years before Betterton died, and when Booth (who afterwards made his fortune by acting it) was in his theatrical minority. In the latter end of Queen Anne's reign, when our national * politics had changed hands, the friends of Mr. Addison

* It is difficult to reconcile this with the preceding article.

then thought it a proper time to animate the public with the sentiments of Cato: in a word, their importunities were too warm to be resisted; and it was no sooner finished than hurried to the stage, in April, 1712, and was acted every day (Mondays excepted) for a month, to constantly crowded houses. As the author had made us a present of whatever profits he might have claimed from it, we thought ourselves obliged to spare no cost in the proper decorations of it."

LXXXVII. "CATO" ACTED AT OXFORD.

"Cato being the flower of a plant, raised in that learned garden (for there Mr. Addison had his education), what favour may we not suppose due to him from an audience of brethren, who, from that local relation to him, might naturally have a warmer pleasure in their benevolence to his fame. But not to give more weight to this imaginary circumstance than it may bear, the fact was, that on our first day of acting it, our house was, in a manner, invested, and entrance

demanded by twelve o'clock at noon; and before one it was not wide enough for many, who came too late for their places. The same crowds continued for three days together, an uncommon curiosity in that place; and the *death of Cato* triumphed over the *injuries of Cæsar* every-where."

COLLEY CIBBER'S *Apology*.

LXXXVIII. FICORINI.

Ficorini, the celebrated virtuoso, said to Mr. Spence, at Florence, "Addison did not go any great depth in the study of medals: all the knowledge he had of that kind, I believe, he received of me; and I did not give him above twenty lessons on that subject*."

* This conceited Italian, it is probable, did not know that Addison would, in "twenty lessons," get a greater insight into any art or science, than most of his other pupils in twenty years.

LXXXIX. DIALOGUES ON MEDALS.

These dialogues of Addison are written with that sweetness and purity of style, which constitute him one of our first prose writers. The Pleasures of Imagination, the Essay on the Georgics, and his last papers in the Spectator and Guardian, are models of language. And some writers, who seem to have mistaken *stiffness* for strength, and are grown popular by a pompous rotundity of phrase, make one wish that the rising generation may abandon this unnatural, false, inflated, and florid style; and form themselves on the chaster model of Addison. The chief imperfection of his Treatise on Medals is, that the persons introduced as speakers, in direct contradiction to the practice of the antients, are *fictitious*, not *real*; for Cynthio, Philander, Palæmon, Eugenio, and Theocles, cannot equally excite and engage the attention of the reader with Socrates and Alcibiades, Atticus and

Brutus, Cowley and Spratt, Maynard and Somers *.

XC. POPE AND ADDISON.

Dr. Warton, who seldom praises the poetry of Addison, allows that the following line of Pope—

"Huge theatres that now unpeopled woods,"

to Mr. Addison, on his Dialogues on Medals, is not so poetical as what Addison says of an amphitheatre,

"That on its public shews unpeopled Rome,
"And held, *uncrowded*, nations in its womb."

ADDISON'S *Letter from Italy.*

Surely it is scarcely possible to excel this last line.

XCI. POPE'S CHARACTER OF ADDISON.

"Who but must laugh, if such a man there be?
"Who would not weep, if Atticus were he?"

POPE'S *Epistle to Dr. Arbuthnot.*

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* See Warton's Essay on Pope.

Much has been said of the famous character of Addison, of which the above forms the conclusion; and great pains have been taken to investigate the circumstances that gave rise to the quarrel between Pope and Addison. The most satisfactory account of this matter is given by the late Sir William Blackstone, in a paper, which minutely investigated the facts that have been urged against Addison's conduct to Pope; and which drew upon Addison all the severity that the *wasp* of Twickenham was capable of inflicting. The substance of this paper is inserted in the Biographia Britannica, and will be found in a succeeding article.

XCII. ACCOUNT OF THE ENGLISH POETS.

Addison used to speak contemptuously of his own Account of the English Poets, addressed to his old friend Sacheverell. It is extraordinary that Addison declared he had never read Spenser, when he gave *his* character in that account.

XCIII. ADDISON'S WORKS.

It is somewhat remarkable, that Mr. Craggs, to whom Addison had dedicated his works, died before they were published; and that Lord Warwick, to whom the verses on Addison were dedicated, died likewise before their publication.

"Addison's works (says Atterbury, letter X. v. 8.) came to my hands yesterday, October 15, 1721. I cannot but think it a very odd set of incidents, that the book should be dedicated by a dead man to a dead man (Mr. Craggs); and even that the new patron (Lord Warwick) to whom Tickell chose to inscribe his verses, should be dead also before they were published. Had I been in the editor's place, I should have been a little apprehensive for myself, under a thought that every one who had any hand in that work, was to die before the publication of it."

XCIV. LA BRUYERE.

Many portraits of Addison may be compared with the most finished touches of La Bruyere.

Dr. WARTON.

XCV. M. VOLTAIRE.

The honours to which Mr. Addison was raised, and the wealth he got, made M. Voltaire observe, "That had he been in France, he would have been elected a member of one of the Academies; and, by the credit of some women, might have obtained a yearly pension of twelve hundred livres: or else might have been imprisoned in the Bastille, upon pretence that certain strokes in his tragedy of Cato, had been discovered to have glanced at the porter of some man in power."

XCVI. ATTACK ON THE SPECTATOR.

In the year 1711, the Spectator was attacked in a pamphlet entitled "A Spy upon the Spectator." It is printed for John Manley, and contains 24 pages in 8vo. Mr. Dennis also, in his "Letters, Familiar, Moral, and Critical," and Mr. Oldmixon, in his "Art of Logic and Rhetoric," have each of them passed some severe strictures on many of the papers in the Spectator.

XCVII. TRANSLATIONS OF THE TRAGEDY OF CATO.

The tragedy of Cato was translated into French and Italian, and acted in most of the languages in Christendom. The French translation of Mr. Boyer, was published in London in 1713. The Abbot du Bos likewise translated it; but only the three first scenes of that version were printed. There is an Italian translation, by the Abbot Sulvini; and this tragedy having been acted at

Leghorn, during the carnival, by the Academici Compattiti, it was received with such applause, that the author was obliged to publish it at Florence.

There is a Latin translation of the celebrated soliloquy of Cato, which is said to have been done by Dr. Francis Atterbury, Bishop of Rochester. The English college of Jesuits at St. Omer's translated the whole tragedy into Latin, and had it acted by their pupils there, with great magnificence and prodigious applause. They sent a copy of their version over to Mr. Addison.

XCVIII. OPINIONS CONCERNING THE TRAGEDY OF CATO.

It has been thought that some characters in this tragedy glanced at certain men (the Tories) then in power, who, in order to ward off the reflections which might arise from hence, affected to applaud it with the Whigs; by which means the approbation became universal.

XCIX. ADDISON'S SOLICITUDE FOR THE SUCCESS OF HIS TRAGEDY.

Dr. Johnson tells, on the authority of Mrs. Porter, that Addison wandered through the whole exhibition of Cato, behind the scenes, with restless and unappeasable solicitude*.

C. M. DESCHAMP'S TRAGEDY OF CATO.

M. Deschamp, having seen Mr. Addison's tragedy of Cato, wrote one upon the same subject, which was dedicated by him to the Duke of Orleans. It was translated into English blank verse, and published with a parallel betwixt that piece, and the tragedy of Cato written by Mr. Addison.

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* This account receives additional confirmation in a letter from Pope to Sir William Trumbull.

CI. THE SPECTATOR.

The Spectator had many contributors: and Steele, whose negligence kept him always in a hurry, when it was his turn to furnish a paper, called loudly for the letters, of which Addison, whose materials were more, made little use; having recourse to sketches and hints, the product of his former studies, which he now reviewed and completed.

CII. BARRING-OUT.

Dr. Johnson tells the following story of Addison, when a boy at school. "The practice of *barring-out* was a savage licence, practised in many schools to the end of the last century, by which the boys, when the periodical vacation drew near, growing petulent at the approach of liberty, some days before the time of regular recess, took possession of the school, of which they barred the doors, and bade their master defiance

from the windows. It is not easy to suppose, that on such occasions the master would do more than laugh; yet, if tradition may be credited, he often struggled hard to force or surprise the garrison. The master, when Pigot was a school-boy, was *barred-out* at Litchfield, and the whole operation, as he said, was planned and conducted by Addison."

CIII. THE COUNTESS OF WARWICK.

Addison first became acquainted with the Countess of Warwick by being tutor to her son; and it has been also affirmed, that he formed the design of marrying that lady from the time of his first introduction into the family.

CIV. THE DESPAIRING SHEPHERD.

Rowe's ballad of the Despairing Shepherd is said to have been written, either before or after the marriage of Addison with the Countess of Warwick, upon this memorable pair.

CV. POPE.

Pope used to say of Addison, in his style of accustomed severity, that he could not issue an order from his office without losing his time in quest of fine expressions.

CVI. LORD CHESTERFIELD.

Lord Chesterfield declared of Addison, "That he was the most timid and awkward man that he ever saw."

This opinion of Addison is quite worthy of Lord Chesterfield!

CVII. ADDISON'S PRIVATE CONVERSATION.

Although Addison was timid and shy in public companies, yet no man was a more interesting companion in private. Of his private colloquial powers, both his friends and his enemies have borne sufficient testimony. "He was," says Steele, "above all men in that talent called humour, and

enjoyed it in such perfection, that I have often reflected, after a night spent with him apart from all the world, that I had had the pleasure of conversing with an intimate acquaintance of Terence and Catullus, who had all their wit and nature, heightened with humour, more exquisite and delightful than any other man ever possessed." This is the fondness of a friend: let us hear what is told us by a rival—"Addison's conversation," says Pope, "had something in it more charming than I have found in any other man. But this was only when familiar: before strangers, or perhaps a single stranger, he preserved his dignity by a stiff silence."

CVIII. DIALOGUES ON MEDALS.

The materials for the Dialogues on Medals were collected in the native country of those coins. The book itself was begun to be cast into form at Vienna, as appears from a letter to Mr. Stepney, then minister at that court, dated in November, 1702.

CIX. ADDISON'S TREATISE ON THE CHRISTIAN RELIGION.

"The scheme for the Treatise upon the Christian Religion," says Mr. Tickell, "was formed by the author, about the end of Queen Anne's reign; at which time he carefully perused the ancient writings, which furnished the materials for it. His continual employments in business prevented him from executing it, till he resigned his office of secretary of state; and his death put a period to it, when he had imperfectly performed only one half of the design; he having proposed to add the Jewish to the Heathen testimonies, for the truth of the Christian history. He was more assiduous than his health would well allow in the pursuit of this work, and had long determined to dedicate his poetry also, for the future, wholly to religious subjects."

CX. ADDISON'S MODE OF COMPOSITION.

Steele used to say, that when Addison had taken his resolution, or made his plan for what he designed to write, he would walk about a room, and dictate it into language with as much freedom and ease as any one could write it down, and attend to the coherence and grammar of what he dictated.

Even Pope declared that he *wrote* very fluently, but was slow and scrupulous in *correcting*; that many of his Spectators were written very fast, and sent immediately to the press; and that it seemed to be for his advantage not to have time for much revisal. "He would alter," says he, "any thing to please his friend before publication, but would not retouch his pieces afterwards; and I believe not one word of Cato, to which I made an objection, was suffered to stand."

CXI. SIR RICHARD STEELE.

Steele once promised Congreve and the public a complete description of the character of Addison, but it must be for ever lamented this design was not put into execution.

CXII. SWIFT.

One slight lineament of the character of Addison, Swift has preserved. It was his practice, when he found any man invincibly wrong, to flatter his opinions by acquiescence, and sink him yet deeper in absurdity. This artifice of mischief was admired by Stella.

CXIII. ADDISON'S KNOWLEDGE OF THE HUMAN CHARACTER.

It appears, notwithstanding his bashfulness and timidity, that Addison had conversed with many distinct classes of men,

had surveyed their ways with very diligent observation, and marked, with great acuteness, the effect of different modes of life.

He was a man in whose presence nothing reprehensible was out of danger; quick in discerning whatever was wrong or ridiculous, and not unwilling to expose it. "There are," says Steele, "in his writings many oblique strokes upon some of the wittiest men of the age." His delight was more to excite *merriment* than *detestation*; and he detects *follies* rather than *crimes*.

CXIV. POPE'S ADVICE TO ADDISON CONCERNING THE PRINTING HIS TRAGEDY OF CATO.

When Cato was shewn to Pope, he advised the author to print it, without any theatrical exhibition, supposing it would be read more favourably than heard. Addison declared himself to be of the same opinion; but urged the importunity of his friends for its appearance on the stage.

CXV. HUGHES.

It is told, on good authority, that Cato was finished and played by the persuasion of Hughes. It had long wanted the last act, which he was desired by Addison to supply; but when Hughes came in the course of a week to shew him his first attempt, he found half an act written by Addison himself.

CXVI. TICKELL.

Tickell first acquired the notice and patronage of Addison by his verses in praise of Rosamond; and it may deserve observation that, when Pope wrote long afterwards in praise of Addison, he has copied, at least has *resembled*, Tickell.

CXVII. TICKELL'S TRANSLATION OF HOMER, *&c.*

Tickell published the first book of the Iliad, as translated by himself, an apparent

opposition to Pope's Homer, of which the first part made its appearance at the same time.

Addison declared that the rival versions were both good; but that Tickell's was the best that ever was made. Pope did not appear to be much dismayed; "for," says he, "I have the town, that is, the mob on my side." But he remarks, "that it is common for the smaller party to make up in diligence what they want in numbers; he appeals to the people as his proper judges, and, if they are not inclined to condemn him, he is in little care about the high-flyers at Button's."

Pope did not long think Addison an impartial judge, for he considered him as the writer of Tickell's version. The grounds of this suspicion are recorded by Mr. Spence in the following extract, transcribed from his "Collection."

"There had been a coldness (said Mr. Pope) between Mr. Addison and me for some time; and we had not been in company together for a good while any-where

but in Button's coffee-house, where I used to see him almost every day. On his meeting me there, one day in particular, he took me aside, and said he should be glad to dine with me at such a tavern, if I staid till those people were gone (Budgell and Philips)." He went accordingly; and after dinner Mr. Addison said, 'that he had wanted for some time to talk with him; that his friend Tickell had formerly, whilst at Oxford, translated the first book of the Iliad; that he designed to print it, and had desired him to look it over; that he must, therefore, beg that I would not desire him to look over my first book, because if he did it would have the air of double dealing.' "I assured him that I did not at all take it ill of Mr. Tickell that he was going to publish his translation; that he certainly had as much right to translate any author as myself; and that publishing both was entering on a fair stage. I then added, that I would not desire him to look over my first book of the Iliad, because he had looked over Mr. Tickell's, but could wish to have the benefit of his observations

on my second, which I had then finished, and which Mr. Tickell had not touched upon. Accordingly I sent him the second book the next morning; and Mr. Addison, a few days after, returned it, with very high commendations. Soon after it was generally known that Mr. Tickell was publishing the first book of the Iliad, I met Dr. Young in the street, and upon our falling into that subject the doctor expressed a great deal of surprise at Tickell's having had such a translation so long by him. He said that it was inconceivable to him, and that there must be some mistake in the matter; that each used to communicate to the other whatever verses they wrote, even to the least things; that Tickell could not have been busied in so long a work there without his knowing something of the matter; and that he had never heard a single word of it till on this occasion. This surprise of Dr. Young, together with what Steele has said against Tickell in relation to this affair, makes it highly probable that there was some underhand dealing in that business; and, indeed, Tickell himself, who is a

very fair worthy man, has since, in a manner, as good as owned it to me." When it was introduced into a conversation between Mr. Tickell and Mr. Pope, by a third person, Tickell did not deny it; which, considering his honour and zeal for his departed friend, was the same as owning it.

CXVIII. TICKELL'S ELEGY ON ADDISON.

It was the opinion of Dr. Johnson that there is not a more elegant funeral poem to be found in the whole compass of English literature than Mr. Tickell's elegy on the death of Addison.

CXIX. ROWE.

Addison's opinion of Rowe is thus reported by Dr. Warburton:—

"Rowe, in Mr. Pope's opinion, maintained a decent character, but had no heart. Mr. Addison was justly offended with some behaviour which arose from this want, and estranged himself from him, which Rowe

felt very severely. Mr. Pope, their common friend, knowing this, took an opportunity, at some juncture of Mr. Addison's advancement, to tell him how poor Rowe was grieved at his displeasure, and what satisfaction he felt at Mr. Addison's good fortune, which he expressed so naturally, that he (Mr. Pope) could not but think him sincere. Mr. Addison replied, 'I do not suspect that he feigned; but the levity of his heart is such, that he is struck with any new adventure; and it would affect him just in the same manner if he heard I was going to be hanged.'—Mr. Pope said he could not deny but Mr. Addison understood Rowe well."

CXX. SMITH.*

One evening when Smith was sitting with a friend at a tavern, he was called down by the waiter; and, having staid some time

* Author of Phædra—Translation of Longinus, &c.

below, came up thoughtful. After a pause, said he to his friend, "He that wanted me below was Addison, whose business was to tell me that a History of the Revolution was intended, and to propose that I should undertake it. I said, 'What shall I do with the character of Lord Sunderland?' and Addison immediately returned, 'When, Rag*, were you drunk last?' and went away."

CXXI. VOLTAIRE.

M. Voltaire, in his Discourse on Tragedy addressed to the Right Hon. Lord Bolingbroke, and prefixed to the fourth edition of his Essay upon the Civil Wars of France and upon the Epic Poetry of the European Nations, having observed the defects of the French stage, where the benches set on the stage contract the space of it, and make it almost impossible to represent the whole action, says,

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† Captain Rag was a name which he got at Oxford by his negligence of dress.

that to this defect it is owing that the scenes and decorations, which are so strongly recommended by the ancients, so seldom suit the play. Above all, says he, it hinders the actors from passing out of one room into another before the spectators, as was the judicious practice of the Greeks and Romans, in order to preserve, at one and the same time, the unity of place and probability. He then proceeds to shew, that the French writers could not attempt to bring Pompey's ghost, or the genius of Brutus, on their stage, among so many young people, who view the most serious incidents purely that they may have an opportunity of saying some smart thing. How could we, says he, bring in the midst of these the body of Marcus, to Cato his father, who makes the following speech?—

Welcome, my son; here lay him down, my friends,
Full in my sight, that I may view at leisure
The bloody corse, and count those glorious wounds.
How beautiful is death, when earn'd by virtue!
Who would not be that youth? What pity is it
That we can die but once to serve our country!

Alas! my friends,
Why mourn you thus? Let not a private loss
Affect your hearts! 'Tis Rome requires our tears,
The mistress of the world.
Rome is no more!
O liberty! O virtue! O my country!
CATO, last scene Act IV.

"This," continues he, "is what Mr. Addison did not scruple to bring before an English audience; this is what was translated into Italian, and played in several cities of Italy. But were we to exhibit such a scene in Paris, would not the pit immediately censure it, and the ladies turn away their faces with an air of distaste?"

M. Voltaire has, likewise, in the dedication of his tragedy of Zayre to Mr. Faulkner, an English merchant, taken occasion to commend Mr. Addison's Cato, and at the same time to censure it in some points. Having observed that simplicity was one of the most remarkable characteristics of the best writers of antiquity, and advised the English to introduce this simplicity upon their stage, which is generally too full of scenes of horror and the most shocking

sights, and to mix more of truth and nature with their noblest images, he proceeds thus:

Addisson l'a déjà tenté;
C'étoit le poëte des sages,
Mais il étoit trop concerté,
Et dans son Caton si vanté
Les deux filles, en vérité,
Sont d'insipides personages.
Imitez du grand Addisson
Seulement ce qu'il a de bon.

The same author, in his Letters on the English Nation, has paid some high compliments to Mr. Addison on his tragedy of Cato.—"The first English writer," says he, "who composed a regular tragedy, and infused a spirit of elegance through every part of it, was the illustrious Mr. Addison. His Cato is a master-piece, both with regard to the diction, and the harmony and beauty of the numbers. The character of Cato is, in my opinion, greatly superior to that of Cornelia in the Pompey of Corneille: for Cato is great without any thing of fustian; and Cornelia, who besides is not a necessary character, tends sometimes to bombast.—

Mr. Addison's Cato appears to me to be the greatest character that ever was brought upon any stage: but then the rest of them do not correspond to the dignity of this; and this dramatic piece, so excellently well written, is disfigured by a dull love-plot, which spreads a certain languor over the whole, that destroys the beauty of it." He proceeds afterwards to say, that "the custom of introducing love at random, and at any rate, into the drama, passed from Paris to London about 1660, with our ribbons and our perruques. The ladies, who adorn the theatrical circle there in the same manner as in this city (Paris), will suffer love only to be the theme of every conversation. The judicious Mr. Addison had the effeminate complaisance to soften the severity of his dramatic character so as to adapt it to the manners of the age; and, from an endeavour to please, quite ruined a master-piece in its kind."

CXXII. SIR RICHARD STEELE'S JUDGMENT OF THE LOVE-PLOT IN CATO.

Steele's opinion of the love-plot in "Cato" is very opposite to the judgment given by the ingenious author quoted in the preceding article:—

"In our degenerate age," says Steele, "the poet must have more than ordinary skill to raise the admiration of the audience so high, in the great and public parts of his drama, as to make a loose people attend to a passion which they never, or very faintly, felt in their own bosoms. That *perfect* piece, called *Cato*, which has done so great honour to our nation and language, excels as much in the passions of its lovers as in the sublime sentiments of its hero; their generous love, which is more heroic than any concern in the chief characters of most dramas, makes but subordinate characters in this."

CXXIII. LORD HALIFAX, ADDISON, BUDGELL.

Mr. Addison and Mr. Budgell had occasion to wait upon Lord Halifax, a little before they went to attend upon King George the First at Greenwich, at his first landing after his accession to the throne. Lord Halifax told them that he expected the white staff, and intended, as soon as he had got it, to recommend Mr. Addison to the King for one of the secretaries of state. Mr. Addison told his lordship that he did not aim at so high a post, and desired him to remember he was not a speaker in the house of commons. Lord Halifax briskly replied, "Come, prythee, Addison, no unseasonable modesty. I made thee secretary to the regency with this very view. Thou hast now the best right of any man in England to be secretary of state; nay, it will be a sort of displacing thee not to make thee so. If thou couldst but get over that silly sheepishness of thine that makes thee sit in the house, and hear a fellow prate for half an hour together, who

has not a tenth part of thy good sense, I should be glad to see it; but since I believe that is impossible, we must contrive as well as we can. Thy pen has already been an honour to thy country, and, I dare say, will be a credit to thy King."

CXXIV. MRS. MANLEY*.

Mrs. Manley was very angry with Mr. Addison for leaving the muses, and devoting himself to business. "O pity," says she, "that politics, and sordid interest, should have carried him out of the road of Helicon; snatched him from the embraces of the muses to throw him into an old withered

* This lady was born in the island of Guernsey. She was cheated into a false marriage, which threw a cloud over her early life. In her solitude she wrote a tragedy called the Royal Mischief, which was performed with success at the theatre in Lincoln's-inn-fields. After this she wrote her Memoirs of the New Atalantis, in 4 vols., a satirical romance which exposed the first characters in the kingdom. For this she was taken up and brought before the privy-council, but the prosecution was dropped.

statesman's arms! Why did he prefer gain to glory? Why choose to be an idle spectator, rather than a celebrator, of those actions he so well knows how to define and adorn?"

CXXV. POPE'S PASTORALS.

Not long after the appearance of Pope's Pastorals, many persons of little wit, and less judgment, undertook to decry them, on the ground of wanting that simplicity which is the characteristic of pastoral poetry. To ridicule these objections, Pope privately sent that celebrated essay which was published in the Guardian, and which eventually gave so much offence to Philips. This essay contains an ironical comparison between his own Pastorals and those of Philips, in which he goes so far as to deny that his own have any claim to be called Pastorals; adding, humorously, that "though they were by no means Pastorals, yet they were something better."

Many persons did not discern the irony contained in this essay, but imagined it to

be a serious criticism by Steele, who had received it from an unknown hand. All the wits at Button's considered it as such, except Mr. Addison, who saw into the joke immediately; and the next time he met Mr. Pope, told him into what a ridiculous situation he had put his friends, who had declared their dislike of having Philips so extolled at the expence of another of the club: which is the language Steele had before held with Pope when he first received the papers.

Some who were weak enough to suppose this comparison serious, thought that it proceeded from a partiality to Mr. Philips, for whom Sir Richard was supposed to have a personal kindness.

CXXVI. POPES'S RAPE OF THE LOCK.

Mr. Caryl (a gentleman who was secretary to Queen Mary, wife of James II. whose fortune he followed into France, and author of the comedy of Sir Solomon Single, and of several translations in Dryden's miscellanies) originally proposed the subject of

this poem to Pope, in the view of putting an end, by this piece of ridicule, to a difference that was arisen between two noble families, those of Lord Petre and Mrs. Fermor, on the trifling occasion of his having cut off a lock of her hair. This little liberty was taken too seriously; and, though the two families had long been friends, it occasioned a coolness between them.

The first sketch of this exquisite piece was shewn to Addison, who expressed his opinion of it, by calling it Merum Sal. It was written, as we learn from Pope himself, in two cantos only, in less than a fortnight, in the year 1711, when he was about twenty-three years of age.

The author sent a copy of it to the lady, with whom he was acquainted; and she was so delighted with it that she distributed copies of it among her acquaintance, and at length prevailed on him to publish it, as appears by the motto.

The piece produced the desired effect; for it reconciled the two families, and gave offence to no one but Sir George Brown,

who often observed, with some degree of resentment, and indeed justice too, that he was made to talk nothing but nonsense in the character of Sir Plume.

CXXVII. MR. POPE'S PROLOGUE TO MR. ADDISON'S "CATO."

The prologue to the tragedy of Cato was written by Mr. Pope, at the urgent request of Mr. Addison, and is allowed by most of the critics to be even superior to any of Dryden's.

CXXVIII. MR. POPE'S OPINION OF "CATO."

When Mr. Addison had finished his tragedy of Cato he brought it to Mr. Pope, and left it with him three or four days for his opinion. Mr. Pope, with much freedom, told him, as before related, that he thought he had better not exhibit it on the stage; and added, that by printing it only as a classical performance, he might make it turn to a profitable account, as the piece was very

well penned, though not theatrical enough to succeed on the stage. Mr. Addison assured him that he coincided with him in opinion, and seemed disposed to follow his advice: but some time after he told him that some friends, whom he was cautious of disobliging, insisted on his bringing it on the stage.

Mr. Addison appeared so apprehensive of *party* imputations on this occasion, that Mr. Pope having worded the prologue thus,

> " Britons, *arise*, be worth like this approv'd,
> " And shew you have the virtue to be mov'd;"

he very strongly objected to the boldness of the expression, saying it would be called stirring the people to rebellion, and, therefore, earnestly begged of Mr. Pope to soften it by substituting something less obnoxious. On this account it was altered, as it now stands, to " Britons, *attend*."

CXXIX. STEELE'S JUDGMENT OF POPE'S " TEMPLE OF FAME."

Soon after Mr. Pope had finished his cele-

brated epistle from Eloisa to Abelard, he produced his "Temple of Fame," which, agreeably to his usual practice, he kept in his study for two years before it was published. Nor did he then venture to make it public till it had received the approbation of two critical judges, Mr. Steele and Mr. Addison, being, as he says himself, afraid of nothing so much as to impose any thing on the world unworthy of its acceptance.—Having sent a copy of it to the former, he received the following answer:—

"I have read your Temple of Fame twice, and cannot find any thing amiss, of weight enough to call a fault, but see in it a thousand thousand beauties. Mr. Addison shall see it to-morrow: after his perusal of it I will let you know his thoughts."

CXXX. ADDISON, POPE.

Mr. Pope's friendship with Mr. Addison commenced about the year 1713. Mr. Pope used to say that he liked him de bon cœur, as well as he liked any man, and was very

fond of his conversation; and the friendship was cultivated on both sides with all the marks of mutual esteem and affection, and with a constant intercourse of good offices. Thus, when the translation of the Iliad was on foot, which was begun in 1713, Mr. Addison expressed the highest expectations from it; and, when first published*, recommended it to the public, and joined with the tories in promoting the subscription. Mr. Pope, at the same time, made his friend's interest his own; and when Dennis so brutally attacked the tragedy of Cato, he wrote the piece entitled "A Narrative of his Madness."

Mr. Pope, from time to time, communicated to Mr. Addison the progress he made in his translation, and the difficulties which at-

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* There may, perhaps, appear some disagreement between the present statement, and that contained in a former article ("Tickell's Translation of Homer, &c.") Both the accounts being drawn from sources equally respectable—it must be left to the reader to judge between them. Probably some mistake in regard to date may occasion the apparent incongruity.

tended it; particularly in a letter to him, dated January 30, 1713-14, wherein, among other things, he jocularly complains of the various reports which were propagated to his prejudice. "Some have said, I am not a master in the Greek, who are either so themselves, or are not: if they are not, they cannot tell; and if they are, they cannot without having catechised me."

Not long after these transactions, the unhappy difference broke out between these illustrious friends, which drew from Mr. Pope that famous character of Addison, which has been already noticed.

CXXXI. POPE'S CRITICS.

After the quarrel between Addison and Pope, a variety of lesser critics rose up against the latter. These authors, with their works, would probably have shortly sunk to oblivion, had not Mr. Pope himself taken a curious sort of pride and pleasure in collecting them as they appeared. He had them bound up in volumes of all sizes,

twelves, octavos, quartos, and folios; to which he has prefixed this motto from Job—"Behold my desire is that mine adversary had written a book. Surely I would take it upon my shoulder, and bind it as a crown to me." Chap. xxxi. ver. 35.

These libellers being mostly anonymous, Mr. Pope to each libel wrote the name of the composer, with occasional remarks.—This collection was in being in the year 1769.

CXXXII. HOLLAND-HOUSE, KENSINGTON.

One of the most remarkable circumstances in the history of this mansion is, the residence of Addison, who became possessed of it in 1716, by his intermarriage with Charlotte, countess dowager of Warwick and Holland. Mr. Addison was appointed Secretary of State in 1717, and died at Holland-house, June 17, 1719*. It has been

* Not long afterwards this house came into the family of Holland. Lord Holland, father of the present Charles

quaintly said, that though Holland-house was so large a mansion, yet it could not contain Mr. Addison, the Countess of Warwick, and one guest, *Peace*.

CXXXIII. KIT-CAT CLUB.

Sir Richard Steele, at one part of his life, resided occasionally at a small house on Haverstock-hill, in the road to Hampstead. At this time the Kit-cat Club, of which both Addison and Steele were members, held their summer meetings at the Upper Flask, on Hampstead-heath; and Addison, Pope, or some other of his friends,

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James Fox, ordered a part of the wall in front of Holland-house to be removed, and to be supplied with railing. It was proposed to blow it up, and he promised master Charles a sight of the explosion. The workmen, however, did it without his knowledge, and master Charles was disappointed. But so important did his father think it to impress his child with the sacred nature of a promise, that he immediately desired that part of the wall to be rebuilt, and the explosion to be made in his son's presence; which was done accordingly.

used to call on Steele and take him to the place of rendezvous.

The Kit-cat Club took its name from one Christopher Cat, maker of their mutton-pies. The portraits of its members were drawn by Kneller, who was himself one of their number; and all portraits of the same dimensions and form are at this time called kit-cat pictures. This club was originally formed in Sheer-lane, about the time of the trial of the seven bishops, for a little free evening conversation; but, in Queen Anne's reign, comprehended above forty noblemen and gentlemen of the first rank for quality, merit, and fortune, firm friends to the Hanoverian succession.

CXXXIV. ADDISON'S VERSES TO KNELLER.

"The most spirited verses Addison has written," says Dr. Warton, "are, an imitation of the third ode of the third book of Horace, which is indeed performed with energy and vigour; and his compliment to

Kneller, on the picture of King George the First." The occasion of this last poem is peculiarly happy; for among the works of Phidias, which he enumerates, he selects such statues as exactly mark and characterise the last six British kings and queens.

* Great Pan, who wont to chase the fair,
And lov'd the spreading oak, was there;
Old Satan too, with up-cast eyes,
Beheld his abdicated skies;
And mighty Mars, for war renown'd,
In adamantine armour frown'd;
By him the childless goddess rose,
Minerva, studious to compose
Her twisted threads, the webs she strung,
And o'er a loom of marble hung;
Thetis, the troubled ocean's queen,
Match'd with a mortal, next was seen,
Reclining on a funeral urn,
Her short-liv'd darling son to mourn;

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* Charles II. famous for his lewdness—the allusion to his being concealed in the oak is artful; James II.; William III.; Queen Mary, who had no heirs, and was a great work-woman; Queen Anne, married to the Prince of Denmark, who lost the Duke of Glocester in his youth; George I. who conquered the Highland rebels at Preston.

> The last was he whose thunder slew
> The Titan race, a rebel crew,
> That from a hundred hells, allied
> In impious league, their king defied.

There is scarcely, I believe, any instance where mythology has been applied with more delicacy and dexterity, and has been contrived to answer in its application so minutely and exactly, in so many corresponding circumstances.

This elegant critic, who, it is to be lamented, on too many occasions evidences little respect either to the character or the writings of Addison, thus proceeds:

"Whatever censures we have here, too boldly perhaps, ventured to deliver on the *professed* poetry of Addison, yet must we candidly own, that in various parts of his prose Essays are to be found many strokes of genuine and sublime poetry, many marks of a vigorous and exuberant imagination. Particularly in the noble allegory of Pain and Pleasure, the Vision of Mirza, the story of Maraton and Yaratilda, of Constantia and Theodosius, the beautiful Eastern

tale of Abdallah and Balsora, and many others; together with several strokes in the Essay on the Pleasures of Imagination. It has been the lot of many great names, not to have been able to express themselves in verse, in their respective languages; who have yet manifested the force, fertility, and creative power, of a most poetic genius in prose. This was the case of Plato, of Lucian, of Fenelon, of Sir Philip Sidney, and Dr. T. Burnet, who, in his Theory of the Earth, has displayed an imagination very nearly equal to that of Milton:

Mœnia mundi
Discedunt! totum video per Inane geri res!

After all, the chief and characteristical excellency of Addison was his *humour;* for in humour no mortal has excelled him, except Moliere. Witness the character of Sir Roger de Coverley, so original, so natural, and so inviolably preserved, particularly in the month which the Spectator spends at his hall in the country. Witness also The Drummer, that excellent and neglected co-

medy, that just picture of life and real manners, where the poet never speaks in his own person, or totally drops or forgets a character for the sake of introducing a brilliant simile, or acute remark; where no train is laid for wit; no Jeremys, or Bens, are suffered to appear."

CXXXV. POPE'S MESSIAH.

In the Spectator was first published the Messiah, which Pope previously submitted to the perusal of Steele, and corrected in compliance with his criticisms.

CXXXVI. THE RAPE OF THE LOCK.

This piece, as has been before observed, is what, at its first appearance, was termed by Addison "*merum sal.*" Pope, however, saw that it was capable of improvement; and having luckily contrived to borrow his machinery from the Rosicrucians, imparted the scheme to Addison, who told him that his work, as it stood, was a "de-

licious little thing," and gave him no encouragement to retouch it.

"This," it is well remarked by Dr. Johnson, "has been too hastily considered as an instance of Addison's jealousy; for, as he could not guess the conduct of the new design, or the possibilities of pleasure comprised in a fiction of which there had been no examples, he might very reasonably and kindly persuade the author to acquiesce in his own prosperity, and forbear an attempt which he considered as an unnecessary hazard.

"Addison's counsel was happily rejected. Pope foresaw the future efflorescence of imagery then budding in his mind, and resolved to spare no art or industry of cultivation. The soft luxuriance of his fancy was already shooting, and all the gay varieties of diction were ready at his hand to colour and embellish it."

CXXXVII. ADDISON, POPE.

The unhappy difference which arose be-

twixt these rival wits, has been repeatedly referred to in these pages. The following observations on this affair, from the pen of Dr. Johnson, deserve much regard.

"The reputation of this great work (the Iliad) failed of gaining Pope a patron; but it deprived him of a friend. Addison and he were now at the head of poetry and criticism, and both in such a state of elevation, that, like the two rivals in the Roman state, one could no longer bear an equal, nor the other a superior. Of the gradual abatement of kindness between friends, the beginning is often scarcely discernible to themselves, and the process is continued by petty provocations and incivilities, sometimes peevishly returned and sometimes contemptuously neglected, which would escape all attention but that of pride, and drop from any memory but that of resentment. That the quarrel of these two wits should be minutely deduced, is not to be expected from a writer to whom, as Homer says, 'nothing but rumour has reached, and who has no personal knowledge.'

"Pope doubtless approached Addison, when the reputation of their wit first brought them together, with the respect due to a man whose abilities were acknowledged, and who, having attained that eminence to which he was himself aspiring, had in his hands the distribution of literary fame. He paid court with sufficient diligence by his prologue to 'Cato,' by his abuse of Dennis, and with praise yet more direct, by his poem on the 'Dialogues on Medals,' of which the immediate publication was then intended. In all this there was no hypocrisy; for he confessed that he found in Addison something more pleasing than in any other man. It may be supposed that as Pope saw himself favoured by the world, and more frequently compared his own powers with those of others, his confidence increased, and his submission lessened; and that Addison felt no delight from the advances of a young wit, who might soon contend with him for the highest place. Every great man, of whatever kind be his greatness, has among his friends those who

officiously or insidiously quicken his attention to offences, heighten his disgust, and stimulate his resentment. Of such adherents Addison, doubtless, had many; and Pope was too high to be without them."

CXXXVIII. LETTER*.

Dear Sir,

I hope this will find you safe at Geneva; and that the adventure of the rivulet, which you have so well celebrated in your last, has been the worst that you have met with in your journey thither. I can't but envy your being among the Alpes, where you may see frost and snow in the dog-days: we are here quite burnt up, and are at least ten degrees nearer the sun than when you left us. I am very well satisfied 'twas in August that Virgil wrote his "O quis me gelidis sub montibus Hæmi!" &c. Our days at present, like those in the first chap-

* The original is preserved in the Bodleian library, at Oxford.

ter of Genesis, consist only of the evening and the morning; for the Roman noons are as silent as the midnights at other countries. But among all these inconveniences, the greatest I suffer is from your departure, which is more afflicting to me than the canicule. I am forced, for want of better company, to converse with pictures, statues, and medals; for you must know, I deal very much in ancient coins, and can count out a sum in sesterces with as much ease as in pounds sterling. I am a great critic in rust, and can tell you the age of it at first sight: I am only in some danger of losing my acquaintance with our English money, for at present I am much more used to the Roman. If you glean up any of our country news, be so kind as to forward it this way. Pray give Mr. Dashwood and my very humble service to Sir Thomas, and accept of the same yourself, from,

Dear Sir, your most affectionate
humble servant,

Aug. 7. J. ADDISON.

My Lord Bernard, &c. give their service.

CXXXIX. LETTER*.

SIR, *Cock Pit, April* 22, 1717.

I am to desire, in case any further conversation shall pass between you and Mons. de Alberoni, on the subject of an accommodation between the Emperor and King of Spain by the interposition of his majesty, to send me an account of it on a separate letter, without mixing it with any other matters.

I am sorry that I am not likely to enjoy your correspondence very long; but shall be very proud of your friendship and acquaintance upon your arrival in England; being with great esteem,

SIR,

Your most obedient and
Most humble servant,

Mr. Bulb. J. ADDISON.

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* The original in the possession of H. Penruddock Wyndham, esq.

CXL. LETTER FROM MR. POPE TO MR. ADDISON.

SIR, *July* 20, 1713.

I am more joyed at your return than I should be at that of the sun, so much as I wish for him this melancholy wet season; but it is his fate too, like yours, to be displeasing to owls and obscene animals, who cannot bear his lustre. What put me in mind of these night-birds was John Dennis, whom, I think, you are best revenged upon, as the sun was in the fable upon those bats and beastly birds above mentioned, only by *shining on*. I am so far from esteeming it any misfortune, that I congratulate you upon having your share in that which all the great men and all the good men that ever lived have had their part of—envy and calumny. To be uncensured and to be obscure is the same thing. You may conclude from what I here say, that it was never in my thoughts to have offered you my pen in

any direct reply to such a critic, but only in some little raillery; not in defence of you, but in contempt of him. But indeed your opinion, that it is entirely to be neglected, would have been my own, had it been my own case: but I felt more warmth here than I did when first I saw his book against myself (though indeed in two minutes it made me heartily merry); he has written against every thing the world has approved these many years. I apprehend but one danger from Dennis's disliking our sense, that it may make us think so very well of it, as to become proud and conceited upon his disapprobation. I must not here omit to do justice to Mr. Gay, whose zeal in your concern is worthy a friend and honourer of you. He writ to me in the most pressing terms about it, though with that just contempt of the critic that he deserves. I think in these days, one honest man is obliged to acquaint another who are his friends; when so many mischievous insects are daily at work to make people of merit suspicious of each other, that they may

have the satisfaction of seeing them looked upon no better than themselves.

I am, your, &c.

A. Pope.

CXLI. HORACE WALPOLE'S OPINION OF THE STYLE OF ADDISON.

Speaking one day of the style of different writers—"With regard to style," said Horace Walpole, "I think Addison far inferior to Dryden, and Swift is much more correct. A style may be excellent without grace; for instance, Dr. Swift's. Eloquence may bestow an immortal style, and one of more dignity; yet eloquence may want that ease, that genteel air, that flows from or constitutes grace. Addison himself was master of that grace, even in his pieces of humour, and which do not owe their merit to style; and from that combined secret he excels all men that ever lived, but Shakspeare, in humour, by never dropping into an approach towards burlesque and buffoonery, even when his humour descended to

characters that, in any other hands, would have been vulgarly low. Is it not clear that Will Whimble was a gentleman, though he always lived at a distance from good company? Fielding had as much humour, perhaps, as Addison; but having no idea of grace, is perpetually disgusting. His innkeepers and parsons are the grossest of their profession; and his gentlemen are awkward when they should be at their ease."

CXLII. EXTRACT FROM A LETTER OF MR. GAY TO MR. POPE.

July 8, 1715.

——I have just set down Sir Samuel Garth at the opera. He bid me tell you that every body is pleased with your translation (of the Iliad), but a few at Button's, and that Sir Richard Steele told him, that the other translation was the best that ever was in any language. He treated me with extreme civility, and out of kindness gave me a squeeze by the fore-finger. I am in-

formed that at Button's your character is made very free with as to morals, &c. and Mr. Addison says, that your translation and Tickell's are both very well done, but that the latter has more of Homer.

I am, &c.

CXLIII. AUGUSTAN AGE OF ENGLAND.

In Dr. Goldsmith's Augustan Age of England, he thus speaks of Addison and Steele—"Mr. Addison, for a happy and natural style, will be always an honour to English literature. His diction, indeed, wants strength; but it is equal to all the subjects he undertakes to handle, as he never (at least in his finished works) attempts any thing either in the argumentative or demonstrative way."

"Though Sir Richard Steele's reputation as a public writer was owing to his connections with Mr. Addison, yet after their intimacy was formed, Steele sunk in his merit as an author."

CXLIV. LORD ORRERY.

"The triumvirate, to whom we owe an elegance and propriety unknown to our forefathers, are," says Lord Orrery, "Swift, Addison, and Bolingbroke. At the sight of such names, no dispute can arise in preferring the English moderns to the English ancients. The present century, and indeed all future generations, may be congratulated upon the acquisition of three such men."

Speaking of the eminent writers in the reign of Queen Anne, his Lordship says, "Of these Dr. Tillotson and Mr. Addison (after his favourite Swift) are to be numbered among the most eminent. Addison has all the powers that can captivate and improve: his diction is easy, his periods are well-turned, his expressions are flowing, and his humour is delicate. Tillotson is nervous, grave, majestic, and perspicuous. We must join both these characters together to form a true idea of Dr. Swift."

CXLV. LETTER FROM MR. ADDISON TO MR. POPE.

SIR, *October* 26, 1713.

I was extremely glad to receive a letter from you, but more so upon reading the contents of it. The work you mention* will, I dare say, very sufficiently recommend itself when your name appears with the proposals: and if you think I can any way contribute to the forwarding them, you cannot lay a greater obligation upon me than by employing me in such an office. As I have an ambition in having it known that you are my friend, I shall be very proud in shewing it by this or any other instance. I question not but your translation will enrich our tongue, and do honour to our country; for I conclude of it already from those performances with which you have obliged the public. I would only have

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* The translation of the Iliad.

you consider how it may most turn to your advantage. Excuse my impertinence in this particular, which proceeds from my zeal for your ease and happiness. The work would cost you a great deal of time, and, unless you undertake it, will, I am afraid, never be executed by any other; at least, I know none of this age that is equal to it besides yourself. I am at present wholly immersed in country business, and begin to take delight in it. I wish I might hope to see you here some time, and will not despair of it when you engage in a work that will require solitude and retirement. I am, Sir,

Your very humble and very
Obedient servant,
J. ADDISON.

CXLVI. LETTER FROM MR. POPE TO MR. ADDISON.

October 10, 1714.

I have been acquainted by one of my friends, who omits no opportunities of gra-

tifying me, that you have lately been pleased to speak of me in a manner which nothing but the real respect I have for you can deserve. May I hope that some late malevolencies have lost their effect? Indeed it is neither for me nor my enemies to pretend to tell you whether I am your friend or not; but if you would judge by probabilities, I beg to know which of your poetical acquaintance has so little interest in pretending to be so? Methinks no man should question the real friendship of one who desires no real service. I am only to get as much from the whigs as I got from the tories, that is to say, civility; being neither so proud as to be insensible of any good office, nor so humble as not to dare heartily to despise any man who does me an injustice.

I will not value myself upon having ever guarded all the degrees of respect for you; for, to say the truth, all the world speaks well of you, and I should be under a necessity of doing the same, whether I cared for you or not.

As to what you have said of me, I can never believe that the author of Cato can speak one thing and think another. As a proof that I account you sincere, I beg a favour of you: it is, that you would look over the two first books of my translation of Homer, which are in the hands of my Lord Halifax. I am sensible how much the reputation of any poetical work will depend upon the character you give it: it is therefore some evidence of the trust I repose in your good-will, when I give you this opportunity of speaking ill of me with justice; and yet expect you will tell me your truest thoughts, at the same time that you tell others your most favourable ones.

I have a further request, which I must press with earnestness. My bookseller is reprinting the Essay on Criticism, to which you have done too much honour in your Spectator of No. 253. The period in that paper, where you say, "I have admitted some strokes of ill-nature into that Essay," is the only one I could wish omitted, of all you have written; but I would not desire it

should be so, unless I had the merit of removing your objection. I beg you but to point out those strokes to me, and you may be assured that they shall be treated without mercy.

Since we are upon proofs of sincerity (which I am pretty confident will turn to the advantage of us both in each other's opinion), give me leave to name another passage in the same Spectator, which I wish you would alter. It is, where you mention an observation upon Homer's verses of Sisyphus's stone, as never having been made before by any of the critics; I happened to find the same in Dionysius of Halicarnassus's, who treats very largely of those verses. I know you will think fit to soften your expression when you see the passage, which you must needs have read, though it be since slipt out of your memory. I am, with the utmost esteem,

SIR,

Your most humble and
obedient servant,
A. POPE.

Not long subsequent to this letter the differences arose which occasioned the disunion of these illustrious friends.

CXLVII. THE BRITISH CONSTITUTION.

The happiness of our constitution consists in being governed by known laws, and securing to us our property against the invasions of princes, or collusions of ministers. This is the point in which Mr. Addison hath so fully shewn the excellency of the British constitution, in comparison with the government of France, where property was always so precarious.

CXLVIII. MILTON.

The veneration and respect that is shewn in our day to the works and to the name of Milton, is not greater than was shewn him in the time of Addison. For it is said that Addison himself trembled to curtail him of two lines, which he thought nevertheless might be spared without injury.

CXLIX. COWLEY.

Mr. Addison observed of Cowley, that the redundancy of his wit had done him more harm, than the deficiency of it had done other poets. Nor was this the fault of Mr. Cowley alone, but of all the authors of that age. They were not only *inspired*, but *transported* with the *furor poeticus*. They gave the reins to their imaginations, and swept all that could be said on a subject with a drag-net.

CL. "CATO."

When impious men bear sway,
The post of honour is a private station.

It has been remarked, that this is Mr. *Addison*'s sentiment, which he conveyed by the *mouth* of Cato; for that it was quite unnatural to *Cato*'s character and practice.

CLI. "CATO."

A critic, signing himself "Algernon Sidney," has justly observed, that the concluding lines of Mr. Addison's tragedy of "Cato" may serve as a fine picture of the evils arising from civil discord in any nation, and a caution against a hastily giving into the sentiments of those who strive to divide a people.

> From hence let fierce contending nations know,
> What dire effects from civil discord flow;
> 'Tis this that shakes our country with alarms,
> And gives up Rome a prey to Roman arms;
> Produces fraud, and cruelty, and strife,
> And robs a guilty world of Cato's life.

CLII. APOTHEOSIS OF MILTON.

In the "Apotheosis of Milton," published about the year 1739, we find the following pleasing portrait of Addison. "Looking towards the door I saw a middle-aged person approach; he had in his look all the

serenity that attends a good conscience; his deportment expressed him to be one who entirely understood the world; and by his dress he seemed to be upon an equal footing with the most conspicuous in the assembly. It is true, that he did not possess all his accomplishments in the same degree with every one of the other members, but then not one amongst them seemed to unite so many good qualities as he did in his own person; his character therefore had some resemblance to that of Raphael, whom, though other painters excelled him in particular branches of his profession, yet none ever equalled him in all: if he fell short of one in sweetness, he excelled him in strength; and if he was excelled in strength, the defect was supplied by a masterly correctness and an uncommon beauty: if another's figures were more correct, his were more graceful. Such was the character of him whom my conductor distinguished by the name of *Addison*."

CLIII. ADDISON'S "CAMPAIGN."

Many years ago a furious critic, animated with the true spirit of Lauder, endeavoured to rob Mr. Addison of the merit of the famous simile of the *angel*, in his poem of the Campaign.

The following are some of his remarks on this simile:—

"I must first premise," says he, "that the whole foundation of this simile is taken from that sublime passage in the cxlviiith Psalm—*Wind and storm fulfilling his word*, &c. To proceed:

'So when'] "This exordium Mr. Addison has borrowed from Dryden, or some of our English poets, who wrote before him; they all of them frequently introducing their similes with the very words.

—— 'an angel'] "These words so often occur, both in the Old and New Testament, that it is impossible for the most unobserving reader not to see that they are stolen from thence.

——— 'by Divine command.'] "This is plainly taken from those words in Milton, B. i. 752—'The winged heralds by command.'

'Of sovereign power.'] "Winged heralds is a periphrasis for angels. Or it may be taken from that line, B. ii. 851:

'And by command of Heaven's all-powerful King.'

But in this he only robbed the thief! for Milton had stolen his from the voce deorum, jussu divum, or Jovis monitis of Virgil, as Virgil had copied Homer.

"Mr. Addison having been originally designed for the ministry, had studied the Scriptures with some attention; and he makes great use of them, particularly in the lines under our present consideration; for not only the general thought, but most of the expressions are taken from thence, without any acknowledgment whence he had them; as in the following—

'And pleas'd th'Almighty's orders to perform,'

which seems to be a copy of that expression

of the psalmist, ‘ Ye ministers of his that do his pleasure ;’ though as he understood Greek, he might have his eye upon Homer. The first part of this verse is undeniably taken from that in the xviiith Psalm, ‘ He rode upon a cherub, and did fly; he came flying upon the wings of the wind.’ Indeed, to disguise it, he has altered the wings of the *wind* into a *whirlwind ;* but was so incautious in the choice of his word, that he has retained the initial letter w, which detects the theft. As for the last part of the verse, Homer and Virgil frequently make their heroes *direct* their spears or arrows, which might give a hint for that expression; but as Mr. Addison was a considerable time in Italy, and as he did not travel thither for nothing, any more than his master Milton, I make no doubt but that this very half line might be proved to be a translation from some Italian poet.”

This piece of criticism is too curious to be omitted in the present miscellany. It is a pity that this detector of plagiarisms did not prosecute his hypercritical investigations

a little further. It would have been wonderfully entertaining to have learnt from what authors Mr. Addison has stolen all his *ifs* or his *ands*.

CLIV. GROTTO DEL CANE.

" At the foot of a mountain, near the lake of Agnano, in the neighbourhood of Naples, is a little cave or grotto, called Grotto del Cane; it is fourteen spans or palms high, six broad, and sixteen deep. At the far end of the grotto, distil from the roof drops of water, remarkably bright and lucid, resembling drops of quicksilver. If any living animal be put into this grotto, it gradually loses its breath, and in a little time lies, as it were, quite dead, and if not soon taken out again, dies outright. But if before it be quite dead, it be taken out and cast into the lake, it revives again by degrees and comes to itself. The experiment has been made with birds, frogs, lizards, and dogs. Charles VIII., king of Spain, tried the experiment upon an ass, and Don Pedro de

Tolledo, viceroy of Naples, under the Emperor Charles V. tried it upon two slaves; and all of them died. The smoke of candles and torches, instead of ascending, tends downwards, and, except along the ground, towards the mouth of the grotto. If a pistol be fired near the bottom, it gives no report; whence it is concluded, either that there is an entire vacuum, or that the air is there extremely subtle. The water of the lake near this grotto is wont to gurgle and boil up when the lake is full; but when the waters are not so copious, and leave the shore dry for a few paces, then there is no ebullition. It is very dangerous swimming in this lake, for there is a sort of fish in it which fastens upon and sticks to people, so that, not being able to disentangle themselves, they sink to the bottom. Many sportsmen have been drowned by attempting to swim in it, in order to take up birds which they had shot, and had fallen into it."

Such is the description of this grotto and lake, given us by an Italian author, a citizen

of Naples, who went after Mr. Addison was in Italy. Both of them mention particulars not taken notice of by the other. The Italian is somewhat more exact in describing the form, dimensions, and situation, of the grotto; Mr. Addison (see his Remarks on several Parts of Italy) is much more accurate in his experiments, and more curious in investigating the cause of the phenomenon; and what is to be remarked to the honour of the English traveller is, that they differ but in *one single particular*. This is noticed to evidence the great attention to truth that Mr. Addison always discovered, even in the most minute circumstances of representation or description.

CLV. COUNTRY BETWEEN ROME AND NAPLES.

"In my way from Rome to Naples," says Mr. Addison, "I found nothing so remarkable as the beauty of the country, and the extreme poverty of its inhabit-

ants*. It is indeed an amazing thing to see the present desolation of Italy, when

* The lapse of a century appears to have made little or no alteration in the aspect of this devoted country. The compiler of these volumes passed over the same track in 1793 (nearly a century posterior to the journey above described), and in the first letter after his arrival at Naples, he made the following remarks to a friend in England, which differ but little from the representation given by Mr. Addison in 1699.

Extract of a letter from Naples, November, 1793.

"Nothing can exceed the extreme misery and abasement of the towns we passed through betwixt Rome and this place, nor can any words describe to you the wretched appearance of those who herd in them. It is a very common thing to observe hundreds, wrapped up in long clokes, with scarcely any other covering, standing in the sun against a wall, or lounging about the streets doing nothing. When your carriage stops, they will instantly crowd round you, the more wretched to solicit charity, and the rest to observe and whisper something concerning either the person or the equipage of the passing stranger. Frequently, in going through these miserable towns, I have been compelled to draw up the carriage windows, to prevent being almost suffocated with the stench, with which the air is impregnated and loaded. Such, my friend, is Italy! and such are its modern inhabitants!"

The approach to Rome exibits an appearance little more inviting. Of this, the compiler wrote as follows in his first letter from the imperial city. Extract—"Behold us now posting with the most eager solicitude towards Rome. Rome,

one considers what incredible multitudes of people it abounded with during the reigns of the Roman emperors: and notwithstanding the removal of the imperial seat, the irruptions of the barbarous nations, the civil wars of this country, with the hardships of its several governments, one can scarce imagine how so plentiful a soil should become so miserably unpeopled in comparison of what it once was. We may reckon, by a very moderate computation, more inhabitants in the Campagnia of old Rome, than are now in all Italy.

" There is not a more miserable people

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did I say? no, it is not possible. This poor, forsaken, and dreary road, cannot conduct us to Rome!"

" From hence, the whole approach to this famous city, so far from exhibiting any marks of grandeur or magnificence, is barren, uncultivated, and dreary. The face of the country, instead of being ornamented with villas and palaces, shews nothing but a wide and desolate waste! The road is narrow, and gloomy in the extreme, enlivened only by the passing of a few ill-shapen carts, drawn by oxen; and a number of half-naked vagabonds and beggars. This, my friend, is the entrance, and these are the objects, which astonish the traveller in his approach to this ci-devant capital of the universe!"

in Europe than the pope's subjects. His state is thin of inhabitants, and a great part of his soil uncultivated. His subjects are wretchedly poor and idle, and have neither sufficient manufacture nor traffic to employ them."

CLVI. MR. ADDISON TO THE EARL OF WARWICK.

The two following letters were written by Mr. Addison in the year 1708, to the young Earl of Warwick (who afterwards became his son-in-law) when that nobleman was very young.

My dear Lord,

I have employed the whole neighbourhood in looking after birds'-nests, and not altogether without success. My man found one last night; but it proved a hen's with fifteen eggs in it, covered with an old broody duck, which may satisfy your Lordship's curiosity a little, though I am afraid the eggs will be of little use to us. This

morning I have news brought me of a nest that has abundance of little eggs, streaked with red and blue veins, that, by the description they give me, must make a very beautiful figure on a string. My neighbours are very much divided in their opinion upon them: some say they are a skylark's; others will have them to be a canary-bird's; but I am much mistaken in the turn and colour of the eggs, if they are not full of tom-tits. If your Lordship does not make haste, I am afraid they will be birds before you see them; for, if the account they gave me of them be true, they can't have above two days more to reckon.

Since I am so near your Lordship, methinks, after having passed the day among more severe studies, you may often take a trip hither, and relax yourself with these little curiosities of nature. I assure you, no less a man than Cicero commends the two great friends of his age, Scipio and Lælius, for entertaining themselves at their country houses, which stood on the sea shore,

with picking up cockle-shells, and looking after birds'-nests. For which reason I shall conclude this learned letter with a saying of the same author, in his Treatise on Friendship. "Absint autem tristitia, & in omni re severitas: habent illa quidem gravitatem; sed amicitia debet esse lenior & remissior, & ad omnem suavitatem facilitatemque morum proclivior*." If your Lordship understands the elegance and sweetness of these words, you may assure yourself you are no ordinary Latinist; but if they have force enough to bring you to Sandy End, I shall be very well pleased.

I am, my dear Lord,
Your Lordship's most affectionate and
Most humble servant,

May 20, 1708. J. ADDISON.

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* Far be stateliness and severity from us. There is, indeed, a gravity in these; but friendship ought to be gentle and relaxed, condescending to the utmost sweetness and easiness of manners.

My dearest Lord,

I can't forbear being troublesome to your Lordship whilst I am in your neighbourhood. The business of this is to invite you to a concert of music, which I have found out in a neighbouring wood. It begins precisely at six in the evening, and consists of a blackbird, a thrush, a robin-red-breast, and a bull-finch. There is a lark, that, by way of overture, sings and mounts till she is almost out of hearing; and afterwards, falling down leisurely, drops to the ground, or as soon as she has ended her song. The whole is concluded by a nightingale, that has a much better voice than Mrs. Tofts, and something of the Italian manner in her divisions. If your Lordship will honour me with your company, I will promise to entertain you with much better music, and more agreeable scenes, than you ever met with at the opera; and will conclude with a charming description of a nightingale, out of our friend Virgil—

Qualis populeâ mœrens Philomela sub umbrâ
Amissos queritor fœtus, quos durus arator
Observans nido implumes detraxit; at illa
Flet noctem, ramoque sedens, miserabile carmen
Integrat, & mœstis late loca questubus implet.

So, close in poplar shades, her children gone,
The mother nightingale laments alone;
Whose nest some prying churl had found, and thence
By stealth convey'd th' unfeather'd innocence.
But she supplies the night with mournful strains,
And melancholy music fills the plains.

DRYDEN.

Your Lordship's most obedient,

May 27, 1708. J. ADDISON.

CLVII. MILTON.

Mr. Addison's respect for Milton evinced itself in the following instance of kindness to one of his children. Hearing that Mrs. Clarke, Milton's daughter, was yet living, he one day sent for her. On being introduced to Mr. Addison, he told her, "that he knew who she was upon the first sight of her, by the similitude of her countenance

with her father's picture." He had desired her, if she had any papers of her father's, she would bring them with her, as an evidence of her being Milton's daughter; but on seeing her, he said, "Madam, you need no other voucher; your face is a sufficient testimonial who you are;" and he then made her a handsome present of a purse of guineas, with a promise of procuring for her an annual provision for her life; but he dying soon after, she lost the benefit of this generous design.

CLVIII. MICHAELIS.

Among the various cavillers at Mr. Addison's simile of the angel, in his poem of "The Campaign," the learned Michaelis has thought fit to express his disapprobation of this invention.

After extolling Milton's description of the Son of God going forth in his Father's might, and guiding the rapid wheels of his thundering chariot, to subdue the rebel angels, "I cannot be so well pleased," says he,

" with another poet of the same nation, who represents an angel as riding in a whirlwind, and directing a thunder-storm. This," adds he, " is a fiction neither agreeable to the sentiments of a Christian, an Oriental, a Greek, nor a Roman; nor so adapted to the judgment of the senses (which look for something more magnificent in so terrible a juncture) as to deserve to be introduced, against the opinion of almost all nations, who make thunder to be the prerogative of the Supreme Being only."

The following ingenious refutation of these opinions of the learned foreigner may, perhaps, amuse the reader:

" The learned professor," says an enlightened observer on these passages, " seems to be mistaken. There is no usurpation of the Almighty's prerogative. For in the first place, the poet is not describing a thunder-storm, but rather a furious whirlwind. The word thunder is not made use of through the whole simile, and though it is mentioned just before, viz. ' the thunder of the battle,' yet it is there used, not in its proper, but

in a figurative sense. If the poet meant any thing more than a tempestuous whirlwind, I should rather think he alluded to an earthquake, from these words, 'shakes a guilty land;' especially as earthquakes are generally accompanied with storm and whirlwind.

"In the next place, the agency of the angel is in pursuance of the Divine command, and is said to be attended with the pleasure of performing the Almighty's orders; which not only removes all impropriety, all unauthorised assuming of the Divine terrors, but is very agreeable to the Scripture account of the office and employ of angels in executing the Divine judgments.

"It is strange, therefore, that the professor should affirm such a representation to be neither agreeable to the notions of a Christian nor a Jew; for surely, according to their notions, an angel might as properly be employed in directing a storm, of whatever kind it was, as inflicting a pestilence, destroying an army, or pouring out the

phials of God's wrath. See 2 Sam. xxiv. 16, 17. 2 Kings, xix. 35. Revelations.

"But to put the matter out of all doubt, it is plain from this line,

'Such as of late o'er pale Britannia pass'd,'

that the poet in this simile alludes to that terrible storm of wind, in November, 1703, which overturned so many trees in the open fields, and so many houses in towns; which buried Bishop Kidder, together with his wife, in the ruins of his palace; and is said, beside sinking many ships, to have done so much damage in London, that a million of money would not repair it.

"Therefore it is manifest, that here is no contradiction to the general notion, that the Supreme Being alone is the author and director of thunder storms."

CLIX. THE COUNTESS OF WARWICK.

In a MS. letter of Dr. Cheyne to Lord Harley, dated August 9, 1716, is the following anecdote:—"Lady Warwick's mar-

riage with Mr. Addison is upon terms; he giving 4000*l.* in lieu of some estate she loses for his sake."

CLX. SIR JOHN HAWKINS.

The following severe animadversions on Mr. Addison's Opera of Rosamond, are from the pen of Sir John Hawkins. "From Rosamond," says he, "the town had for a considerable time conceived a longing expectation; as well from the character of Addison, as the supposed abilities of the musical composer (Clayton). A criticism on this wretched performance is more than it deserves; but to account for the bad reception it met with, it is necessary to mention, that the music, preponderating against the elegance and humour of the poetry, and the reputation of its author, bore it down the third night of representation. An ingenious and sensible writer (supposed to be Mr. Galliard) who was present at the performance, says of Rosamond, that it is a confused chaos of music, and that its only

merit is its shortness. The sparrows, in the opera of Rinaldo, and the lion, in Hydaspes, gave occasion to some of the most diverting papers in the Spectator; to papers, in which the humour is so strong and poignant, that Mr. Pope, it is said, on reading them, laughed till his sides shook. Mr. Addison, perhaps from the bad success of his Rosamond, was led to think that only nonsense was fit to be set to music, which he manifests in his preference of the French to the Italian composers, and in his general sentiments of music and musicians, in which he is ever wrong."

CLXI. COUNTESS OF WARWICK.

It has been said, that Addison first discovered his addresses to the Countess of Warwick would not be unacceptable, from the manner of her receiving such an article in the newspapers, of his own inserting, at which, when he read it to her, he affected to be much astonished.

CLXII. KENSINGTON.

After his marriage, it is told of Addison that he used frequently to go to a coffee-house at Kensington, to drink his solitary glass, and thus endeavour to forget his domestic uneasinesses.

CLXIII. "CATO."

The last line of "Cato" is Pope's, having been originally written,

"And, oh! 'twas this that ended Cato's life."

The superiority of the present reading,

"And robs the guilty world of Cato's life,"

is indisputable.

CLXIV. CRAGGS.

Mr. Craggs (to whom Mr. Addison, a few days before his death, dedicated his works) was ashamed of the meanness of his birth,

which Mr. Addison has properly styled a *vicious modesty*; for his father, though by merit raised to be post-master-general, and home agent to the Duke of Marlborough, had been only a *barber*—the reflection of which tormented him through life.

CLXV. CATO.

Addison makes Cato, in his last words, disapprove his own death. This, says Mr. Richardson in MS., he would not have done as a Roman.

CLXVI. ADDISON'S DAUGHTER.

This lady passed the greater part of her life at her paternal seat, near Rugby. The general testimony of those who have visited her concurs in the unfavourable portrait of her person and character. She was, it has been said, not a Minerva from the brain of Jupiter;

> "But, careless she of fortune, fame, or fate,
> Perhaps forgets that Addison was great."

And it is reported, that to the last she continued in her early opinions of her father's Spectators; namely, that though they were so much commended by others, *she* could not admire them.

CLXVII. FIRST BOOK OF THE ILIAD.

Watts, the printer, declared that the copy of the translation of the first book of the Iliad was in Tickell's hand writing; but much corrected and interlined by Addison.

CLXVIII. ORTHOGRAPHY OF ADDISON.

No one can for a moment suppose Mr. Addison to have been ignorant of the accustomed orthographical proprieties; yet, in a transcript of some lines at the conclusion of the second act of Cato, from his own hand writing, we find the following curious spelling:

> I laugh to think how your unshaken Cato
> Will look aghast, when unforeseen destruction
> *Pour's* in upon him thus from *every* side.

So, where the wide Numidian wastes extend,
Suddain th' impetuous *hurricans* descend,
Wheale through the air, in circling eddies play,
Tear up the sands, and sweep whole plains away;
The *helplesse* traveller, &c.

The fact is, that our orthography was very unsettled in the early part of the century; and Pope's is more remarkable than the present specimen.

CLXIX. MR. ADDISON TO LORD WHARTON.

My Lord, *London, Aug.* 24, 1710.

This morning I had the honour of a visit from Mr. Bertie, who, upon my acquainting him with your Lordship's concern for his brother's election, declared himself very much obliged to your Lordship; but said, his brother was so tired of sitting in the house, that he would not be in it again upon any consideration.

I hear from my Lord Dartmouth's * office, that all the particulars which I had in charge

* Then secretary of state.

for his Lordship have been already complied with, except that about proroguing the parliament, which I have desired may be dispatched forthwith to your Excellency, in case it is judged necessary.

The privy-council is to meet this night, in order (as it was said yesterday) to place my Lord Peterborough at the head of the admiralty, and to determine of the dissolution: but this morning I hear from very good hands, that there is advice of the Prince of Wales being ready to embark with a body of troops at Dunkirk, and that the admiralty is to attend the privy-council upon this occasion.

It is said the Duke of Queensborough has had intimation of such a designed invasion, about a month ago, from several parts of Scotland. This report, I believe, comes from Sir George Byng, and is of such a nature, that I should be cautious of mentioning it to any body but your Excellency.

Among the prints which I send you by this post, the Essay upon Cries is said to be written by Mr. Harley, and that of Mr.

Bickerstaff Detected by Mr. Congreve. Dr. Garth, under whose hands I am at present, will not excuse me, if I do not present his most humble duty to your Lordship: the doctor this morning shewed me a copy of verses which he has made in praise of the lord treasurer. The Lord Islay is lately returned from Scotland, and it is said the Duke of Argyle is expected every day from Flanders. I am, with the greatest respect,

My Lord,

Your Lordship's most obedient and
Most humble servant,

J. Addison.

CLXX. FROM THE SAME TO THE SAME.

My Lord, *London, Oct.* 17, 1710.

I received the honour of your Lordship's of the 13th, and have sent the commissions mentioned in it according to your Lordship's commands; not hearing as yet of any thing that hath passed, which should hinder your Lordship from signing them.

I must, however, acquaint your Lordship

with a passage in one of Dawson's letters, dated the 3d instant, which did not come to my hands till last night, having been sent after me to Malmsbury by mistake.

I had mentioned to him, as your Lordship had told me you would have it believed, and as you had yourself written the post before to some of your friends in Ireland, that you had signified to her majesty your unwillingness to continue in that government when all your friends were dismissed, or to that purpose; but at the same time told him, that I believed your Lordship would not be out of it till some months after. In answer to that letter, he writes to me in the following words: "You might be assured that whatever you write to me was lodged in a safe hand; but what you desired should not be taken notice of, came over hither by twenty letters in the same post; and the Whitehall letters from both secretaries' offices, which came hither by the same packet with yours, positively mention my lord lieutenant's resignation of his government to her majesty on the 22d of the

last month; so that it is here no secret, and every body says upon it that his excellency cannot act any more on his commission, but that the government is absolutely in the hands of the lords justices, till a new governor is appointed."

I will not take any notice of the receipt of this letter till I hear further from your Lordship; having by the last post, and all along, written in the character of secretary to the lord lieutenant. Your Lordship is doubtless the best judge of this matter, how far the resignation went, and how far it was accepted; or whether it could be accepted effectually, but by superseding your Lordship's commission. I shall only take notice, that your Lordship's letters to the secretary of state, and to the lords justices in Ireland; the first relating to the horses that are wanting there, and the other to the draughting of 250 dragoons for the embarkation; both of them bear date, Sept. 23. The Irish gentlemen are positive that your Lordship will be succeeded by the Duke of Ormond, though there goes a

whisper among some of your Lordship's friends, that my Lord Rivers is certainly designed for that government. Nobody here knows what to think of the present state of affairs. Those who got the last parliament dissolved, are as much astonished, and they say troubled for the glut of tories that will be in the next, as the whigs themselves. I am, with great respect,

My Lord,

Your Lordship's most obedient and

Most humble servant,

J. Addison.

CLXXI. MR. ADDISON TO MAJOR DUNBAR, ON RECEIVING A BANK BILL OF THREE HUNDRED POUNDS.

Sir, *Jan.* 26, 1715.

I find there is a very strong opposition formed against you; but I shall wait on my lord lieutenant this morning, and lay your case before him as advantageously as I can, if he is not engaged in other company. I

am afraid what you say of his grace does not portend you any good.

And now, Sir, believe me when I assure you, I never did, nor ever will, on any pretence whatsoever, take more than the stated and customary fees of my office*. I might keep the contrary practice concealed from the world, were I capable of it, but I could not from myself; and I hope I shall always fear the reproaches of my own heart more than those of all mankind. In the mean time, if I can serve a gentleman of merit, and such a character as you bear in the world, the satisfaction I meet with on such an occasion is always a sufficient, and the only reward to,

SIR,

Your most obedient humble servant,

J. ADDISON.

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* When Mr. Addison refused the bank-note of 300*l.* the major expended the money on a diamond ring, which Mr. Addison had also the honour of refusing to accept.

CLXXII. FROM THE SAME TO THE SAME.

SIR, 1715.

I this morning urged to my lord lieutenant every thing which you suggest in your letter, and what else came into my thoughts. He told me it stopped with the secretary, and that he would still see what could be done in it. I spoke to Sir William Saint Quintin to remove all difficulties with the secretary, and will again plead your cause with the secretary to-morrow morning. If you send me word where I may wait on you about eleven o'clock, in some bye coffee-house, I will inform you of the issue of this matter, if I find my Lord Sunderland at home, and will convince you that I was in earnest when I wrote to you before, by shewing myself

Your most disinterested,
Humble servant,
J. ADDISON.

CLXXIII. DEDICATION TO THE GUARDIAN.

Mr. Addison, in his dedication of the second volume of the Guardian, addressed to Mr. Pultney, has the following beautiful sentiment—"Zeal for the public good is the characteristic of a man of honour and a gentleman, and must take place of pleasures, profits, and all other private gratifications; whosoever wants these motives, is an open enemy, or an inglorious neuter to mankind, in proportion to the misapplied advantages with which nature and fortune have blessed him."

CLXXIV. MR. ADDISON TO MR. COLE AT VENICE.

SIR, *Whitehall, Oct.* 31, 1707.

Yesterday we had news, that the body of Sir Cloudsley Shovel was found on the coast of Cornwall. The fishermen, who were searching among the wrecks, took a tin box

out of one of the carcases that were floating, and found in it a commission of an admiral; upon which, examining the body more narrowly, they found it was poor Sir Cloudsley. You may guess the condition of his unhappy wife, who lost, in the same ship with her husband, her two only sons by Sir John Narborough. We begin to despair of the two other men-of-war and the fire-ship that engaged among the same rocks.

I am, Sir,

Your most obedient humble servant,

J. Addison.

CLXXV. MR. ADDISON TO THE EARL OF MANCHESTER, AT BATH.

My Lord, *Cockpit, July* 23, 1708.

I make bold to congratulate your Lordship on the appearance of so honourable a conclusion as your Lordship is getting to your dispute with the senate of Venice. I had the pleasure to-day of hearing your Lordship's conduct in this affair very much applauded by some of our first peers. We

had an unlucky business about two days ago, that befel the Muscovite ambassador, who was arrested going out of his house, and rudely treated by the bailiffs. He was then upon his departure for his own country, and the sum under a hundred pounds that stays him; and what makes the business the worse, he has been punctual in his payments, and had given orders that this very sum should be paid the day after. However, as he is very well convinced that the government entirely disapproves such a proceeding, there are no ill consequences apprehended from it. Your Lordship knows that the privileges of ambassadors are under very little regulations in England, and I believe that a bill will be promoted in the next parliament for setting them upon a certain foot; at least, it is what we talk of in both offices on this occasion.

I am, My Lord,

Your Lordship's most humble and most obedient servant,

J. Addison.

CLXXVI. STEELE, ADDISON.

The sincere and ardent friendship of Addison and Steele is thus affectingly described by Steele himself in the Theatre, No. XII.

"There never was a more strict friendship than between these two gentlemen; nor had they ever any difference but what proceeded from their different way of pursuing the same thing: the one with patience, foresight, and temperate address, always waited and stemmed the torrent; while the other often plunged himself into it, and was often taken out by the temper of him, who stood weeping on the bank for his safety, whom he could not dissuade from leaping into it. Thus these two men lived for some years last past, shunning each other, but still preserving the most passionate concern for their mutual welfare. But when they met they were as unreserved as boys, and talked of the greatest affairs, upon which they saw where they differed,

without pressing (what they knew impossible) to convert each other.

CLXXVII. SIR RICHARD STEELE.

Steele's inclination leading him to the army, he rode for some time privately in the Guards. He first became an author, as he tells us himself, when an ensign of the Guards, a way of life exposed to much irregularity; and being thoroughly convinced of many things, of which he often repented, and which he more often repeated, he wrote for his own private use a little book called "The Christian Hero," with a design principally to fix upon his own mind a strong impression of virtue and religion, in opposition to a stronger propensity towards unwarrantable pleasures. This secret admonition was too weak: he therefore (in the year 1701) printed the book with his name; in hopes that a standing testimony against himself, and the eyes of the world (that is to say of his acquaintance) upon him in a new light, might curb his desires, and make

him ashamed of understanding and seeming to feel what was virtuous, and living so quite a contrary life. This had no other good effect, but that from being thought no undelightful companion, he was soon reckoned a disagreeable fellow. One or two of his acquaintance thought fit to ill-treat him, and try their valour upon him; and every body he knew measured the least levity in his words and actions with the character of a Christian Hero. Thus he found himself slighted, instead of being encouraged, for his declaration as to religion; and thinking it now incumbent upon him to enliven his character, he wrote the comedy called "The Funeral, or Grief à-la-mode," in which (though full of incidents that move laughter) virtue and vice appear just as they ought to do. This comedy was acted at the theatre in Drury-lane, in 1702. He observes himself, that this play obtained him the notice of the king; and his name, to be provided for, was in the last table-book ever worn by William III.

CLXXVIII. GAZETTEER.

Soon after Steele had been appointed secretary to Lord Cutts, he was made gazetteer, one of the lowest of ministerial writers. In this office, it is said, he worked faithfully, and according to order. It is believed it was to the reproaches he heard every gazette-day against the writer of it, that he owed the fortitude of being remarkably negligent of what people say, which he did not deserve.

CLXXIX. THE "TENDER HUSBAND."

Steele's comedy of the Tender Husband is dedicated to his friend Addison, whom he thus addresses. "My purpose," says he, "in this application is only to shew the esteem I have for you, and that I look upon my intimacy with you as one of the most valuable enjoyments of my life. At the same time I hope, I make the town no ill

compliment for their kind acceptance of this comedy, in acknowledging, that it has so far raised my opinion of it, as to make me think it no improper memorial of an inviolable friendship. I should not offer it to you as such, had I not been very careful to avoid every thing that might look ill-natured, immoral, or prejudicial to what the better part of mankind hold sacred and honourable. Poetry, under such restraints, is an obliging service to human society; especially when it is used, like your admirable vein, to recommend more useful qualities, or immortalise characters truly heroic in others."

CLXXX. PREFACE TO STEELE'S COMEDY OF "THE FUNERAL, OR GRIEF A-LA-MODE."

Steele's vein of humour so nearly resembled the cast of Addison's, that it is almost impossible to discriminate (as has been before observed) between them, whenever they have chosen to conceal their appropriate and separate marks. Hence it is be-

lieved that many humourous papers in the Tatler have been ascribed to Addison which were written by his friend; and in some instances this erroneous application has been reversed.

In Steele's preface to his comedy of The Funeral, or Grief à-la-mode, are some strokes of humour scarcely inferior to any thing of the same kind from the pen of Addison. The following extract affords a lively specimen:

"The subject of this play," says he, "will be acceptable to all lovers of mankind; since the ridicule is partly levelled at a set of people who live in impatient hopes to see us out of the world—a flock of ravens that attend this numerous city for their carcases. But indeed, it is not in the power of any pen to speak them better than they do themselves. As for example, on a door I just now passed by, a great artist thus informs us of his cures upon the dead.

"'W. W., known and approved for his art of embalming, having preserved the corpse of a gentlewoman sweet and entire thirteen

years without embowelling, and has reduced the bodies of several persons of quality to sweetness in Flanders and Ireland, after nine months putrefaction in the ground, and they were known by their friends in England. No man performeth the like.'

"He must needs be strangely in love with this life," continues Sir Richard, "who is not touched with this kind invitation to be pickled; and the noble operator must be allowed a very useful person for bringing old friends together; nor would it be unworthy his labour to give us an account at large of the sweet conversation that arose upon meeting such an entire friend as he mentions."

CLXXXI. LETTER OF MR. POPE TO THE HONOURABLE ————.

SIR, *June* 8, 1714.

The question you ask in relation to Mr. Addison and Philips, I shall answer in a few words. Mr. Philips did express himself with much indignation against me at Button's

coffee-house (as I was told), saying, that I was entered into a cabal with Dean Swift and others, to write against the whig interest, and in particular to undermine his own reputation, and that of his friends Steele and Addison; but Mr. Philips never opened his lips to my face on this or any like occasion, though I was almost every night in the same room with him, nor ever offered me any indecorum. Mr. Addison came to me a night or two after Philips had talked in this idle manner, and assured me of his disbelief of what had been said, of the friendship we should always maintain, and desired I would say nothing further of it. My Lord Halifax did me the honour to stir in this matter, by speaking to several people to obviate a false aspersion, which might have done me no small prejudice with one party. However, Philips did all he could secretly, to continue the report with the Hanover club; and kept in his hands the subscriptions paid for me to him, as secretary to that club. The heads of it have since given him to understand that they take it ill; but upon the

terms I ought to be with such a man, I would not ask him for this money, but commissioned one of the players, his equals, to receive it. This is the whole matter; but as to the secret grounds of this malignity, they will make a very pleasant history when we meet. Mr. Congreve and some others have been much diverted with it, and most of the gentlemen of the Hanover club have made it the subject of their ridicule on their secretary. It is to the management of Philips that the world owes Mr. Gay's Pastorals. The ingenious author is extremely your servant, and would have complied with your kind invitation, but that he is just now appointed secretary to my Lord Clarendon, in his embassy to Hanover.

I am sensible of the zeal and friendship with which, I am sure, you will always defend your friend in his absence, from all those little tales and calumnies which a man of any genius or merit is born to. I shall never complain, while I am happy in such noble defenders, and in such contemptible opponents. May their envy and ill-nature

ever increase, to the glory and pleasure of those they would injure; may they represent me what they will, as long as *you* think me what I *am*.

Your most obedient and most
humble servant,
A. Pope.

CLXXXII. MR. POPE TO SIR WILLIAM TRUMBULL.

Sir, *April* 13, 1713.

I have been almost every day employed in following your advice, and amusing myself in painting, in which I am most particularly obliged to Mr. Jervas, who gives me daily instructions and examples. As to poetical affairs, I am content at present to be a bare looker-on, and from a practitioner turn an admirer, which is (as the world goes) not very usual. Cato was not so much the wonder of Rome in his days, as he is of Britain in ours; and though all the foolish industry possible has been used to make it thought a party play, yet what the

author once said of another, may the most properly in the world be applied to him on this occasion:

> "Envy itself is dumb, in wonder lost,
> And factions strive, who shall applaud him most."

The numerous and violent claps of the whig party on the one side of the theatre, were echoed back by the tories on the other; while the author sweated behind the scenes with concern, to find their applause proceeding more from the hand than the head. This was the case too of the prologue-writer*, who was clapped into a staunch whig at almost every two lines. I believe you have heard that after all the applauses of the opposite faction, my Lord Bolingbroke sent for Booth, who played Cato, into the box, between one of the acts, and presented him with fifty guineas; in acknowledgment (as he expressed it) for defending the cause of liberty so well against a perpetual dictator. The whigs are un-

* Mr. Pope himself.

willing to be distanced this way, and therefore design a present to the same Cato very speedily; in the mean time they are getting ready as good a sentence as the former on their side: so betwixt them it is probable that Cato (as Dr. Garth expressed it) may have something to live upon after he dies.

I am, SIR,
Your most humble servant,
A. POPE.

CLXXXIII. TATLER, SPECTATOR, GUARDIAN.

In 1709 Steele began the Tatler, the first number of which was published, Tuesday, April 12, 1709, and the last on Tuesday, January 2, 1710-11. This paper greatly increasing his reputation and interest, he was preferred to be one of the commissioners of the Stamp-office. On laying down the Tatler, he set up in concert with Mr. Addison, the Spectator, the first of which was published on Thursday, March 1, 1710-11; and after that the Guardian, the

first of which was published, March 12, 1713.

CLXXXIV. THE COMMONWEALTH OF LETTERS.

"There is," says a learned writer*, "a degree of perfection and taste, which, when authors and critics are arrived at, makes them all of one nation, called the commonwealth of letters. Amelot, La Bruyere, the Archbishop of Cambray, &c. Addison, the authors of the Spectators and Tatlers, &c. Bembo, Castiglione, Della Casa, &c. might by their styles pass for countrymen; they think in the same degree of perfection, and their styles keep equal pace with their thoughts. When I read Addison's works, I imagine I read Plato; a clear, easy, and gentlemanlike, way of thinking and writing appears alike in both."

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* Dr. Fiddes.

CLXXXV. THE ABBE' DU BOS.

The Abbé du Bos, in quoting a passage from the Spectator, styles Addison *one of the greatest of tragic poets of England*; and, in another place, one of the most eminent English poets; and makes very frequent use of Addison's authority in his work Sur la Poesie & la Peinture.

CLXXXVI. LETTER OF MR. JERVAS TO MR. POPE.

SIR, *August* 20, 1714.

I have a particular to tell you at this time which pleases me so much, that you must expect a more than ordinary alacrity in every turn. You know I could keep you in suspense for twenty lines; but I will tell you directly that Mr. Addison and I have had a conversation, that it would have been worth your while to have been placed behind the wainscot, or behind some half-

length picture, to have heard. He assured me, that he would make use, not only of his interest, but of his art, to do you some service; he did not mean his art of poetry, but his art at court; and he is sensible that nothing can have a better air for himself than moving in your favour, especially since insinuations were spread, that he did not care you should prosper too much as a poet. He protests that it shall not be his fault, if there is not the best intelligence in the world, and the most hearty friendship, &c. He owns, he was afraid Dr. Swift might have carried you too far among the enemy during the heat of the animosity; but now all is safe, and you are escaped even in his opinion. I promised in your name, like a good godfather, not that you should renounce the devil and all his works, but that you would be delighted to find him your friend, merely for his own sake; therefore prepare yourself for some civilities.

I have done Homer's head, shadowed and heightened carefully; and I inclose the outline of the same size, that you may deter-

mine whether you would have it so large, or reduced, to make room for feuillage or laurel round the oval, or about the square of the busto. Perhaps there is something more solemn in the image itself, if I can get it well performed.

If I have been instrumental in bringing you and Mr. Addison together with all sincerity, I value myself upon it as an acceptable piece of service to such a one as I know you to be.

Your most devoted servant,

CHARLES JERVAS.

CLXXXVII. MR. POPE TO MR. JERVAS.

SIR, *August* 27, 1714.

I am just arrived from Oxford, very well diverted and entertained there. Every one is much concerned for the queen's death. No panegyricks ready yet for the king.

I admire your whig principles of resistance exceedingly, in the spirit of the Barcelonians; I join in your wish for them.

Mr. Addison's verses on Liberty, in his

letter from Italy, would be a good form of prayer in my opinion—

" O Liberty! thou goddess heavenly bright!" &c.

What you mention of the friendly offer you endeavoured to do between Mr. Addison and me, deserves acknowledgments on my part. You thoroughly know my regard to his character, and my propensity to testify it by all ways in my power. You as thoroughly know the scandalous meanness of that proceeding which was used by Philips, to make a man I so highly value suspect my dispositions towards him. But as, after all, Mr. Addison must be the judge in what regards himself, and has seemed to be no very just one to me; so I must own to you, I expect nothing but civility from him, how much soever I wish for his friendship. As for any offices of real kindness or service which it is in his power to do me, I should be ashamed to receive them from any man who had no better opinion of my morals than to think me a party man, nor of my temper than to believe me capable of ma-

ligning or envying another's reputation as a poet. So I leave it to time to convince him as to both, to shew him the shallow depths of those half-witted creatures who misinformed him, and to prove that I am incapable of endeavouring to lessen a person whom I would be proud to imitate, and therefore ashamed to flatter. In a word, Mr. Addison is sure of my respect at all times, and of my real friendship whenever he shall think fit to know me for what I am.

For all that passed between Dr. Swift and me, you know the whole (without reserve) of our correspondence. The engagements I had to him were such as the actual services he had done me, in relation to the subscription for Homer, obliged me to. I must have leave to be grateful to him, and to any one who serves me, let him be never so obnoxious to any party: nor did the tory party ever put me to the hardship of asking this leave, which is the greatest obligation I owe to it; and I expect no greater from the whig party than the same liberty. A curse on the word party, which I have been forced

to use so often in this period! I wish the present reign may put an end to the distinction, that there may be no other for the future than that of honest and knave, fool and man of sense: these two sorts must always be enemies; but for the rest, may all people do as you and I, believe what they please and be friends. I am, SIR,

Your most humble and
obedient servant,
A. POPE.

CLXXXVIII. SWIFT TO MRS. JOHNSON: DATED APRIL 28, 1711.

The Spectator is written by Steele, with Addison's help; it is often very pretty. Yesterday * it was made of a noble hint I gave him long ago for his Tatlers, about an Indian king supposed to write his travels into England. I repent he ever had it. I intended to have written a book on that sub-

* See Spectator, No. 50.

ject. I believe he has spent it all in one paper*; and all the under hints there are mine too, but I never see him or Addison.

CLXXXIX. SPINAMOUNT.

The "unfortunate Spinamount," alluded to in Spectator, No. 84, was a Mr. Thornhill, who killed Sir Cholmondley Deering, of Kent, bart. in a duel, May 9, 1711, for which he was tried and acquitted; but, about two months after, he was murdered by two men on Turnham-green, who, as they stabbed him, bid him remember Sir Cholmondley Deering.

CXC. BARN-ELMS.

"Sir,

"I understand very well what you mean by your mention of Platonic love. I shall be glad to meet you immediately in Hide

* Swift was in an error here, for Addison was the author of this paper.

Park, or behind Montague-house, or attend you to Barn-elms, or any other fashionable place that's fit for a gentleman to die in, that you shall appoint for,

SIR,

Your most humble servant,

RICHARD CRASTIN."

Spectator, No. 91, June 14, 1711.

Barn-elms, one of the rendezvous proposed in the above challenge, was at that day a famous duelling place. It was then a fine green meadow, half-encircled by the Thames, and shaded by rows of very lofty elms, under which the duellists usually fought. This was the scene of the famous duel between the Duke of Bucks and the Earl of Shrewsbury, with two seconds on each side. All the six fought, and the Earl of Shrewsbury and one of the seconds lost their lives.

CXCI. THE MULBERRY-GARDEN.

" We rambled from tavern to tavern,

to the play-house, the Mulberry-garden, &c."

Spectator, No. 96, June 20, 1711.

The Mulberry-garden was, in the time of Addison, a place of elegant entertainment near Buckingham-house (now the Queen's Palace); somewhat like the modern Vauxhall.

CXCII. COMMODES.

"There is not so variable a thing in nature as a lady's head-dress. Within my own memory I have known it rise and fall above thirty degrees. About ten years ago it shot up to a very great height, insomuch that the female part of our species were much taller than the men. The women were of such an enormous stature that we appeared as grasshoppers before them."

Spectator, No. 98, June 22, 1711.

It need scarcely be told that Mr. Addison is the author of this paper. The high head-

dress he here refers to is the commode (called by the French fontange), a kind of head-dress worn by the ladies at the time mentioned, which by means of wire bore up the hair and fore-part of the cap, consisting of many folds of fine lace, to a prodigious height. The transition from this to the opposite extreme was very abrupt and sudden.

CXCIII. MOTTO.

Nemo repente fuit turpissimus.
Juv. Sat. ii. 33.

No man e'er reach'd the heights at first.
TATE.

Motto to Spectator, No. 154, August 27, 1711.

In the course of the publication of the Spectator, in folio, the paper, as it came, was commonly hung up within the bars of the coffee-houses at Oxford and Cambridge. A wag at the university, who stole in to read this number at a prohibited time,

wrote the following translation under the motto:

"It is a long while ere one becomes a *senior fellow.*"

CXCIV. THEODOSIUS AND CONSTANTIA.

The "Theodosius and Constantia" of Dr. Langhorne owes its origin to the story of two lovers of this name, told by Addison in the Spectator, No. 164.

CXCV. GRINNING-MATCH.

In Spectator, No. 173, Mr. Addison has, with inimitable humour, attempted to expose the folly of a contest which was advertised to take place in a distant county. The advertisement which specifies the diversion is as follows:

"On the 9th of October next will be run for upon Coleshill-heath, in Warwickshire, a plate of six guineas value, three heats, by any horse, mare, or gelding, that hath not won above the value of 3*l.*; the

winning horse to be sold for 10*l.*; to carry ten stone weight, if fourteen hands high; if above or under, to carry or be allowed weight for inches; and to be entered Friday the 5th, at the Swan, in Coleshill, before six in the evening. Also a plate of less value to be run for by asses. The same day a gold ring to be grinn'd for by men!"

It is said this paper had such an effect, that immediately on publishing it, the proposed grinning-match was laid aside: with such respect were the Spectator's admonitions received in those days, even in a distant county.

CXCVI. DUKE OF MARLBOROUGH.

In Spectator, No. 193, is a sneer upon two persons for the different manner of receiving visitants at their levee, concluding in these words—"the close minister is buttoned up and the brave officer open-breasted on these occasions."

By the close minister is supposed to be meant Lord Oxford: by the brave officer,

the Duke of Marlborough; who is said to have received his visitants in the unceremonious way of military men, and to have dressed and changed his linen at his levee.

CXCVII. LETTER OF SWIFT TO MRS. JOHNSON, DATED NOV. 18, 1711.

"Do you read the Spectators? I never do; they never come in my way; I go to no coffee-houses. They say abundance of them are very pretty. They are going to be printed in small volumes; I'll bring them over with me."

CXCVIII. FULL-BOTTOMED WIGS.

When the Spectator wrote, large full-bottomed wigs were worn by all men of fashion. They probably answered to the high commodes of the ladies. It is said those long perukes were invented by a French barber, whose name was Duviller, in order to conceal a deformity in the shoulder, either of the dauphin or the Duke

of Burgundy; hence they were likewise called Duvillers.

CXCIX. PIPPIN-WOMAN.

"Ovid, though in the description of a very barbarous circumstance, tells us, that when the tongue of a beautiful female was cut out, and thrown upon the ground, it could not forbear muttering even in that posture.

——— Comprensam forcipe linguam
Abstulit ense fero, radix micat ultima linguæ.
Ipsa jacet, terræque tremens immurmurat atræ;
Utque salire solet mutilatæ cauda colubræ
Palpitat. Met. vi. 556.

——— The blade had cut
Her tongue sheer off close to the trembling root;
The mangled part still quivered on the ground,
Murmuring with a faint imperfect sound;
And as a serpent writhes his wounded train,
Uneasy, panting, and possess'd with pain.
CROXALL.

"If a tongue would be talking without a mouth, what could it have done when it had all its organs of speech and accom-

plices of sound about it? I might here mention the story of the pippin-woman, had not I some reason to look upon it as fabulous."

See Spectator, No. 247, by Addison.

The story here referred to is of an apple-woman, who, when the Thames was frozen over, was said to have her head cut off by the ice; and is humourously told in Gay's Trivia—

> The cracking crystal yields, she sinks, she dies;
> Her head, chopt off, from her lost shoulders flies;
> Pippins she cries, but death her voice confounds,
> And pip-pip-pip along the ice resounds.
>
> Book ii. v. 375, &c.

CC. SPOONS.

"Copies of this double-faced way are not yet out of fashion with many professions, and the ingenious artists pretend to keep up this species by double-headed canes and spoons."

Spectator, No. 250, Dec. 17, 1711.

This allusion is to the old-fashioned spoons, which had commonly ornamental figures carved on the handles; as a double-face, one of the twelve apostles, &c. &c.

CCI. BAYLE'S DICTIONARY.

However highly Mr. Addison disapproved the general sceptical tendency of the writings of Bayle, it is said he was very fond of his Critical Dictionary; and old Jacob Tonson used to tell, that he seldom called upon Addison when he did not see Bayle's Dictionary lying open upon his table.

CCII. SQUINTING-GLASSES.

In the Spectator, in folio, the following humourous advertisement is appended to No. 457:

"At Mr. Longerken's, next door to the White Hart, Long Acre, new helps for the purblind, short-sighted, &c. The smallest size may serve for the head of a cane or the bottom of a fan. New squinting-glasses,

to take a view of any person while you seem to look a different way. Persons in the country supplied on information of the greatest distance at which they can read small print."

CCIII. KING CHARLES THE SECOND'S STATUE.

In Spectator, No. 462, an amusing account is given of the entertainment of this merry monarch, on his coming into the city, by Sir Robert Viner, who was then mayor, and who afterwards erected a statue of the king in Stocks Market. Of this statue is told the following anecdote:—

The equestrian statue of Charles II. in Stocks Market, erected at the sole charge of Sir Robert Viner, was originally made for John Sobieski, King of Poland; but by some accident it had been left on the workman's hands. To save time and expence, the Polander was converted into a Briton, and the Turk underneath his horse into Oliver Cromwell, to complete the compliment. Unfortunately, the turban on the

Turk's head was overlooked, and left an undeniable proof of this story.

This equestrian statue of white marble was erected on a conduit in 1675; but when in 1735 the city council fixed on Stocks Market for the site of a house of residence for the Lord Mayors of London, the statue was removed to make way for the Mansion-house, the first stone of which was laid October 25, 1739, by Micajah Perry, Esq. then Lord Mayor.

CCIV. PHILIP YORKE, EARL OF HARDWICKE.

The letter on "*Travelling*," Spectator, No. 364, was composed by the Earl of Hardwicke; who at another time, on an occasional address to a friend upon the same subject, thus writes: "I cannot quit this head without paying my acknowledgments to one of the most entertaining pieces this age has produced, for the pleasure it gave me. You will easily guess that the book I have in my hand is Mr. Addison's "Remarks upon Italy." That ingenious gentle-

man has with so much art and judgment applied his exact knowledge of all the parts of classical learning, to illustrate the several occurrences in his travels, that his work alone is a pregnant proof of what I have said. Nobody that has a taste this way, can read him going from Rome to Naples, and making Horace and Silius Italicus his chart, but he must feel some uneasiness in himself to reflect that he was not in his retinue. I am sure I wished it ten times in every page; and that not without a secret vanity to think, in what a state I should have travelled the Appian road with Horace for a guide, and in company with a countryman of my own, who, of all men living, knows best how to follow his steps."

CCV. MR. ADDISON'S JOURNEY FROM ROME TO NAPLES.

The following are some of the most beautiful passages referred to in the preceding article:

"In the old high-ways," says Mr. Addi-

son, " that lead from Rome, one sees several little ruins on each side of them, that were formerly so many sepulchres; for the ancient Romans generally buried their dead near the great roads:

Quorum Flaminiâ tegitur cinis atque Latinâ: Juv. S. 1.

none, but some few of a very extraordinary quality, having been interred within the walls of the city.

" Our Christian epitaphs that are to be seen only in churches, or church-yards, begin often with a Siste Viator, Viator precare salutem, &c. probably in imitation of the old Roman inscriptions, that generally addressed themselves to the travellers; as it was impossible for them to enter the city, or to go out of it, without passing through one of these melancholy roads, which for a great length was nothing but a street of funeral monuments.

" In my way from Rome to Naples I found nothing so remarkable as the beauty of the country, and the extreme poverty of its inhabitants.

"The greatest pleasure I took in this journey, was in seeing the fields, towns, and rivers, that have been described by so many classic authors, and have been the scenes of so many great actions; for this whole road is extremely barren of curiosities. It is worth while to have an eye upon Horace's voyage to Brundisi, when one passes this way; for by comparing his several stages, and the road he took, with those that are observed at present, we may have some idea of the changes that have been made in the face of this country since his time. If we may guess at the common travelling of persons of quality among the ancient Romans, from this poet's description of his voyage, we may conclude they seldom went above fourteen miles a-day over the Appian way, which was more used by the noble Romans than any other in Italy, as it led to Naples, Baïa, and the most delightful parts of the nation. It is indeed very disagreeable to be carried in haste over this pavement.

Minùs est gravis Appia tardis. HOR.

" Lucan has described the very road from Anxur to Rome, that Horace took from Rome to Anxur. It is not indeed the ordinary way at present, nor is it marked out by the same places in both poets.

Jamque et præcipites superaverat Anxuris arces,
Et quà * Pontinas via dividit uda paludes,
Quà sublime nemus, Scythicæ quà regna Dianæ;
Quàque iter est Latiis ad summam fascibus Albam:
Excelsâ de rupe procul jam conspicit urbem. L. 3.

He now had conquer'd Anxur's steep ascent,
And on Pontinus' watry marshes went;
A long canal the muddy fen divides,
And with a clear unsullied current glides:
Diana's woody realms he next invades,
And, crossing through the consecrated shades,
Ascends high Alba, whence, with new delight,
He sees the city rising to his sight.

" In my way to Naples, I crossed the two most considerable rivers of the Campania Felice, that were formerly called the Liris and Vulturnus, and are at present the Garigliano and Vulturno. The first of these rivers has been deservedly celebrated by the

* A canal; the marks of it are still seen.

Latin poets for the gentleness of its course, as the other for its rapidity and noise.

——————— Rura quæ Liris quietâ
Mordet aquâ, taciturnus amnis. H. L. 1. Od. 30.

Liris ——— qui fonte quieto
Dissimulat cursum, et nullo mutabilis imbre
Perstringit tacitas gemmanti gurgite ripas. Sil. It. L. 4.

——————— Miscentem flumina Lirim
Sulfureum, tacitisque vadis ad littora lapsum
Accolit Arpinas. Id. L. 8.

Where the smooth streams of Liris stray,
And steal insensibly away,
The warlike Arpine borders on the sides
Of the slow Liris, that in silence glides,
And in its tainted stream the working sulphur hides.

Vulturnusque rapax. Cl. de Pr. & Ol. Con.
Vulturnusque celer. Luc. L. 2. 28.
——————— Fluctuque sonorum
Vulturnum. Sil. It. L. 8.

The rough Vulturnus, furious in its course,
With rapid streams divides the fruitful grounds,
And from afar in hollow murmurs sounds.

"The ruins of Anxur and Old Capua mark out the pleasant situation in which those towns formerly stood. The first of them was planted on the mountain where we now

see Terracina; and by reason of the breezes that came off the sea, and the height of its situation, was one of the summer retirements of the ancient Romans.

O nemus, O fontes! solidumque madentis arenæ
Littus, et æquoreis splendidus Anxur aquis!
MAR. L. 10.

Ye warbling fountains, and ye shady trees,
Where Anxur feels the cool refreshing breeze
Blown off the sea, and all the dewy strand
Lies cover'd with a smooth unsinking sand!

Anxuris æquorei placidos frontine recessus,
Et proprius Baïas littoreamque domum,
Et quod inhumanæ Cancro fervente Cicadæ
Non novere, nemus, fluminiosque lacus,
Dum colui, &c. Id.

On the cool shore, near Baia's gentle seats,
I lay retir'd in Anxur's soft retreats;
Where silver lakes, with verdant shadows crown'd,
Disperse a grateful chillness all around:
The grasshopper avoids th' untainted air,
Nor in the midst of summer ventures there.

Impositum saxis latè candentibus Anxur.
HOR. S. 5. L. 1.

Monte procelloso Murranum miserat Anxur.
SIL. IT. L. 4.

——— Scopulosi verticis Anxur. S. IT. L. 4.

Capuæ luxum vide apud SIL. IT. L. 11.

Murranus came from Anxur's show'ry height,
With ragged rocks and stoney quarries white;
Seated on hills.———————

"I don't know whether it be worth while to take notice, that the figures which are cut in the rock near Terracina, increase still in a decimal proportion as they come nearer the bottom. If one of our voyage writers, who passed this way more than once, had observed the situation of these figures, he would not have troubled himself with the dissertation he has made upon them. Silius Italicus has given us the names of several towns and rivers in the Campania Felice."

CCVI. SPRING-GARDEN.

The Spring-garden mentioned by Mr. Addison in Spectator No. 383, is now known only by the name of Fauxhall or Vauxhall, and was originally the habitation of Sir Samuel Morland, who built a fine room there in 1667. The house was afterwards rebuilt, and about the year 1730 Mr. Jonathan Tyers became the occupier of it;

and from a large garden belonging to it, planted with stately trees, and laid out in shady walks, it obtained the name of Spring-garden. The house was converted into a tavern, a place of entertainment, and was much frequented by the votaries of pleasure. Mr. Tyers opened it in 1730, with an advertisement of a Ridotto al Fresco, a term which the people of this country had till that time been strangers to. The reputation and success of these summer entertainments encouraged the proprietor to make his garden a place of musical entertainment for every evening during the summer season. He decorated it with paintings, engaged a band of excellent musicians, issued silver tickets for admission at a guinea each, set up an organ in the orchestra; and in a conspicuous part of the garden erected a fine statue of Handel, the work of Roubillac.

CCVII. ROMAN NOSES.

"For about the first century, nothing made more noise in the world than Roman noses, and then not a word of them till they

revived again in eighty-eight. Nor is it so very long since Richard the Third set up half the backs in the nation; and high shoulders, as well as high noses, were the top of the fashion." Spectator, No. 32.

The fashion of Roman noses in eighty-eight, refers to William the Third, whose nose was aquiline; and Dryden, to compliment the king, had represented Æneas as having a Roman nose.

CCVIII. LICENTIOUSNESS OF THE THEATRE.

"When the actors make their exit on this good occasion, the ladies are sure to have an examining glance from the pit, to see how they relish what passes; and a few lewd fools are very ready to employ their talents upon the composure or freedom of their looks. Such incidents as these make some ladies wholly absent themselves from the play-house; and others never miss the first day of a play, lest it should prove too luscious to admit their going with any countenance to it on the second."

Spectator, No. 51.

The foregoing extract is from a paper the professed design of which is to satirise and condemn various licentious practices of the theatre, as well as to expose such of our dramatic writers who supply ribaldry in the place of wit.

This number is written by Steele, and, to his honour be it recorded, was published in consequence of a letter he received from a lady, complaining of an offensive passage in his own comedy of the Funeral. He printed this lady's letter, and approved of her indignation. He submitted to her censure, condemned himself publicly, and corrected the obnoxious passage of his play in a new edition which was published in 1712.

The circumstance of "some ladies never missing the first day of a play"—mentioned by the Spectator—refers to the common custom at that time with modest women to come to the theatre, on the first night of the exhibition of a new play, in masks, then worn by women of the town as their characteristic mark.

To the disgrace of our time and of our

manners, women of character had need now-a-days to go always masked to the theatre. Why will not manly sense, and the respect we all of us possess for the female character, lead us to protect them when they come to grace our public exhibitions? The example of half a score of our young men of fashion would presently hiss down that constant tendency to licentious and indelicate allusion, which appears to be rather gaining upon our stage, and is sure to be applauded by a certain portion of the audience.

Let the silly profligates who prefer obscenity to wit, be told that, in France, at this day, such grossness would be hooted from the stage; and the slightest equivoque from an actor is in that country received by the audience with indignation.

CCIX. ADDISON BECOMES TUTOR TO A TRAVELLING 'SQUIRE.

After Mr. Addison had been abroad for about two years, he found it necessary to hasten home; being, as Swift relates, dis-

tressed by indigence, and compelled to become the tutor of a travelling 'squire, because his pension was not remitted.

CCX. SIR RICHARD STEELE TO MRS. SCURLOCK *.

Letter. (Extract.)

MADAM, *August* 16, 1707.

Before the light this morning dawned upon the earth, I awaked, and lay in expectation of its return; not that it could give any new sense of joy to me, but as I hoped it would bless you with its cheerful face, after a quiet which I wished you last night.

Beauty, my fairest creature, palls in the possession; but I love also your mind: your

* Mrs. Mary Scurlock, afterwards Lady Steele, daughter and sole heiress of Jonathan Scurlock, esq. of the county of Caermarthen, was at this time a beautiful young lady about eight-and-twenty years of age. She is styled here, according to the custom of the time when this letter was written, not *Miss*, but *Mistress* Scurlock, though her mother was still living. These letters supply some interesting anecdotes of the life of the writer.

soul is as dear to me as my own; and if the advantage of a liberal education, some knowledge, and as much contempt of the world, joined with endeavours towards a life of strict virtue and religion, can qualify me to raise new ideas in a breast so well disposed as yours is, our days will pass away with joy, and, instead of introducing melancholy prospects of decay, give us hope of eternal youth in a better life.

CCXI. SIR RICHARD STEELE TO MRS. SCURLOCK.

Letter. (Extract.)

Lord Sunderland's Office, 1707.

MADAM,

You must give me either a fan, a mask, or a glove, you have wore, or I cannot live; otherwise you must expect I will kiss your hand, or, when I sit by you, steal your handkerchief.

Dear Mrs. Scurlock, I am tired with call-

ing you by that name, therefore say the day when you will take that of,

MADAM,

Your most obedient,

And most devoted servant,

RICHARD STEELE.

CCXII. SIR RICHARD STEELE TO MRS. SCURLOCK.

Letter. (Extract.)

Smith-street, Westminster, 1707.

Oh! hasten, ye minutes! bring on the happy morning wherein to be ever hers will make me look down on thrones!

Dear Molly,

I am passionately and faithfully thine,

RICHARD STEELE.

CCXIII. SIR RICHARD STEELE TO MRS. SCURLOCK.

Letter.

MADAM, *Sept.* 1, 1707.

It is the hardest thing in the world to be in love, and yet attend business. As for me,

all who speak to me find me out; and I must lock myself up, or other people will do it for me.

A gentleman asked me this morning, "What news from Lisbon?" and I answered, "She is exquisitely handsome." Another desired to know when I had been last at Hampton-court? I replied, "It will be on Tuesday come sennight." Prythee allow me at least to kiss your hand before that day, that my mind may be in some composure. Oh love!

> A thousand torments dwell about thee,
> Yet who would live, to live without thee?

Methinks I could write a volume to you; but all the language on earth would fail in saying how much, and with what disinterested passion, I am ever yours,

RICHARD STEELE.

CCXIV. EARL OF HALIFAX TO DR. SWIFT.

Letter.

SIR, *October* 6, 1709.

My friend Mr. Addison telling me that he was to write to you to-night, I could not let

his packet go away without telling you how much I am concerned to find them returned without you. I am quite ashamed for myself and my friends, to see you left in a place so incapable of tasting you; and to see so much merit and so great qualities unrewarded by those who are sensible of them. Mr. Addison and I are entered into a confederacy never to give over the pursuit, nor to cease reminding those who can serve you, till your worth is placed in that light it ought to shine *.

Dr. South holds out still, but he cannot be immortal. The situation of his prebend would make me doubly concerned in serving you; and upon all occasions that shall offer, I will be your constant solicitor,

---

* Dr. Swift wrote thus on the back of this letter: "I kept this letter as a true original of courtiers and court promises:" and, in the first leaf of a small printed book, entitled Poesies Chretiennes du Monsieur Jollivat, he wrote these words, "Given me by my Lord Halifax, May 3, 1709. I begged it of him, and desired him to remember it was the only favour I ever received either from him or his party."

your sincere admirer, and your unalterable friend.

I am, your most humble
And obedient Servant,
HALLIFAX.

CCXV. MR. STEELE TO DR. SWIFT.

Letter.

Lord Sunderland's Office, Oct. 8, 1709.

DEAR SIR,

Mr. Secretary Addison went this morning out of town, and left behind him an agreeable command for me: viz. to forward the inclosed, which Lord Halifax sent him for you. I assure you no man could say more in praise of another, than he did in your behalf at that lord's table on Wednesday last. I doubt not but you will find by the inclosed the effect it had upon him. No opportunity is omitted among powerful men, to upbraid them for your stay in Ireland. The company that day at dinner were, Lord Edward Russel, Lord Essex, Mr. Maynwaring, Mr. Addison, and myself. I have heard such things said of that same bishop of Clogher

with you, that I have often said he must be entered ad eundem in our house of Lords. Mr. Philips dined with me yesterday; he is still a shepherd, and walks very lonely through this unthinking crowd in London. I wonder you do not write sometimes to me.

The town is in great expectation from Bickerstaffe *, what passed at the election for his first table, being to be published this day sennight. But I have not seen Ben Tooke a great while, but long to usher you and yours into the world. Not that there can be any thing added by me to your fame, but to walk bare-headed before you.

I am, SIR, your most obedient,
And most humble Servant,
RICHARD STEELE.

CCXVI. SIR A. FOUNTAIN TO DR. SWIFT.
Letter.

June 27, 1710.

I neither can nor will have patience any longer; and, Swift, you are a confounded

* The name assumed by the author of the Tatler, of which the Dean wrote the Nos. 66, 67, 74, and 81.

son of a ———. May your half acre turn to a bog, and may your willows perish! may the worms eat your Plato, and may Parvisole * break your snuff-box! What! because there is never a bishop in England with half the wit of Sir George Ashe, nor ever a secretary of state with a quarter of Addison's good sense; therefore you can't write to those that love you as well as any Clogher or Addison of them all. You have lost your reputation here, and that of your bastard the Tatler is going too; and there is no way left to recover either, but your writing. Well! 't is no matter; I'll e'en leave London. Kingsmill is dead, and you do n't write to me. Adieu!

CCXVII. MR. ADDISON TO DR. SWIFT.

Letter.

Dublin Castle, July 23, 1710.

DEAR SIR,

About two days ago I received the inclosed, that is sealed up, and that of my friend

* The Dean's steward.

Steele, which, requiring a speedy answer, I have sent you express. In the mean time, I have let him know that you are out of town, and that he may expect your answer by the next post. I fancy he had my Lord Halifax's authority for writing. I hope this will bring you to town. For your amusement by the way, I have sent you some of this day's news; to which I must add, that Doctors Biss and Robinson are likely to be the bishops of Bristol and St. Davids; that our politicians are startled at the breaking off the negociations and fall of stocks; insomuch that it is thought they will not venture at dissolving the parliament in such a crisis. I am ever, dear SIR,

Yours entirely,

J. ADDISON.

CCXVIII. MR. ADDISON TO DR. SWIFT.

Letter.

March 20, 1717-18.

DEAR SIR,

Multiplicity of business, and a long dangerous fit of sickness, prevented me from

answering the obliging letter you honoured me with some time since; but, God be thanked, I cannot make use of either of these excuses at present, being entirely free both of my office * and my asthma. I dare not, however, venture myself abroad yet, but have sent the contents of your last to a friend † of mine (for he is very much so, though he is my successor), who I hope will turn it to the advantage of the gentleman whom you mention. I know you have so much zeal and pleasure in doing kind offices for those you wish well to, that I hope you represent the hardship of the case in the strongest colours that it can possibly. However, as I always honoured you for your good nature, which is a very odd quality to celebrate in a man who has talents so much more shining in the eyes of the world, I should be glad if I could any way concur with you in

* Of secretary of state, which post Mr. Addison resigned 14th of March, 1717-18, and had a pension granted him of 1500 *l.* a-year.

† James Craggs, esq.

putting a stop to what you say is now in agitation.

I must here condole with you upon the loss of that excellent man, the bishop of Derry *, who has scarce left behind him his equal in humanity, agreeable conversation, and all kinds of learning. We have often talked of you with great pleasure; and upon this occasion I cannot but reflect upon myself, who, at the same time that I omit no opportunity of expressing my esteem for you to others, have been so negligent in doing it to yourself. I have several times taken up my pen to write to you, but have been always interrupted by some impertinence or other; and, to tell you unreservedly, I have been unwilling to answer so agreeable a letter, as that I received from you, with one written in form only; but I must still have continued silent, had I deferred writing, till I could have made a suitable return. Shall we never again talk

* Dr. Marsh.

together in laconic? Whenever you see England, your company will be the most acceptable in the world at Holland House, where you are highly esteemed by Lady Warwick and the young lord; though by none any-where more than by

SIR,

Your most faithful,

And most obedient Servant,

J. ADDISON.

CCXIX. LADY MARY WORTLEY MONTAGUE TO MR. POPE.

Letter. (Extract.)

Constantinople, Sept. 1, 1717.

I received the news of Mr. Addison's being declared secretary of state with the less surprise, in that I know that post was almost offered to him before. At that time he declined it, and I really believe that he would have done well to have declined it now. Such a post as that, and such a wife as the countess, do not seem to be in prudence eligible for a man that is asthmatic; and we may see the day when he will be heartily

glad to resign them both. It is well that he laid aside the thoughts of the voluminous dictionary, of which I have heard you or somebody else frequently make mention. But no more on that subject. I would not have said so much, were I not assured that this letter will come safe and unopened to hand. I long much to tread upon English ground, that I may see you and Mr. Congreve, who render that ground classic ground; nor will you refuse our present secretary a part of that merit, whatever reasons you may have to be dissatisfied with him in other respects. You are the three happiest poets I ever heard of: one a secretary of state, the other enjoying leisure with dignity in his own lucrative employments; and you, though your religious profession is an obstacle to court promotion, and disqualifies you from filling civil employments, have found the philosopher's stone; since, by making the Iliad pass through your poetical crucible into an English form without losing aught of its original beauty, you have drawn the golden current of Pactolus to Twickenham. I call

this finding the philosopher's stone, since you alone found out the secret, and nobody else has got into it. Addison and Tickell tried it, but their experiments failed, and lost, if not their money, at least a certain portion of their fame in the trial; while you touched the mantle of the divine bard, and imbibed his spirit. I hope we shall have the Odyssey soon from your happy hand, and I think I shall follow with singular pleasure the traveller Ulysses, who was an observer of men and manners, when he travels in your harmonious numbers. I love him much better than the hot-headed Peleus, who bullied his general, cried for his mistress, and so on. It is true, the excellence of the Iliad does not depend upon his merit or dignity; but I wish nevertheless that Homer had chosen a hero somewhat less pettish and less fantastic: a perfect hero is chimerical and unnatural, and consequently uninstructive; but it is also true, that while the epic hero ought to be drawn with the infirmities that are the lot of humanity, he ought never to be represented as extremely absurd. But it

becomes me ill to play the critic, so I take my leave of you for this time, and desire you will believe me, with the highest esteem,

Yours, &c.

Not long after the above was written, Lady Mary had sufficient reason to alter her opinion of Mr. Pope; and in a letter from Florence to the countess of ——— she thus expresses herself upon this subject:

"The word malignity, and a passage in your letter, call to my mind the wicked *wasp* of Twickenham: his lies affect me now no more; they will be all as much despised as the story of the seraglio and the handkerchief, of which I am persuaded he was the only inventor. That man has a malignant and ungenerous heart; and he is base enough to assume the mask of a moralist in order to decry human nature, and to give a decent vent to his hatred of man and woman kind."

CORRESPONDENCE

BETWEEN

MR. ADDISON AND MR. WORTLEY.

Never before published.

CCXX. MR. WORTLEY TO MR. ADDISON.

Original Letter.

Wortley, July 28, 1711.

NOTWITHSTANDING your disappointments, I had much rather be in your circumstances than my own. The strength of your constitution would make you happier than all who are not equal to you in that; though it contributed nothing towards those other advantages that place you in the first rank of men. Since my fortune fell to me, I had reason to fancy I should be reduced to a very small income. I immediately retrenched my expences, and lived for six months

on 50*l.* as pleasantly as ever I did in my life, and could have lived for less than half that sum. I often entertained myself with the speech of Opellus in the second satire of the second book; and still think no man of understanding can be many days unhappy, if he does not want health. At present, I take all the care I can to improve mine. This air is as proper for that as any I know; and we are so remote from all troublesome neighbours and great towns, that a man can think of nothing long but country entertainments or his books; and, if you would change the course of your thoughts, you will scarce fail of effecting it here. I am in some fear I shall be forced to town for four or five days, and then we may come down together. If I stay I shall let you know it in a week or ten days, and hope to see you very soon.

You was never in possession of any thing you lose but your places, and those you could not call your own. After I had read what you say about them, I could not take pleasure in the Spectator you sent, but thought it a very good one. In two months, or a

little more, I think I must go the Newcastle journey. You told me you should like it; if you do not, perhaps we may contrive how you may pass your time here. I am not sure we shall easily have leave to lodge out of this house, but we may eat in the woods every day if you like it, and nobody here will expect any sort of ceremony.

CCXXI. MR. WORTLEY TO MR. ADDISON.

Original Letter.

DEAR SIR, *Wortley, Aug.* 25, 1711.

Hearing you are at the Bath, I am afraid you have almost laid aside the thoughts of this country. If you still intend to be here, I wish I knew the time, that I might delay or hasten my journey to Newcastle; which you please. I shall pass three months more in the north, and would stay your own time, if you come. I have now my choice of two or three pretty, but small, places, besides this house, which perhaps you may like the least. You are almost as near to this place as to London. I am afraid you will not meet with an opportunity of coming in a coach.

But if you have not seen Worcester, Stafford, Nottingham, and Chatsworth, you may make your journey pleasant; and if you travel but eighteen or twenty miles a-day, you will get here almost insensibly in five or six days, as you are taking the air. After you are a little beyond Glocester, you will find a gravelly soil, as good in wet as in dry weather, which will not leave you till you are within fifteen miles of home. I can have one here that writes a better hand than your own secretary. But if you like him better, he would be no trouble to any here, though you should desire to live with my lord. I must add to all this, that when the Bath season is quite over, so late as in October, you will in all likelihood have a better season for travelling than the summer. When I have said this in hopes of drawing you hither, I cannot but wish you may be as well where you are as I was once, and have no desire of changing the place.

CCXXII. MR. WORTLEY TO MR. ADDISON.

Letter.

DEAR SIR, *Wortley, Oct.* 8, 1711.

I intend to set out this week for Durham, and to return hither about three weeks hence; I can scarce hope you will be for a long journey at this season; but if you should like a country life so well, I will stay here till January to attend you, and perhaps longer. There is a house within two miles of this place, which I am sure would please you as well as any in these parts. I design to lodge there for the advantage of shooting when I come back from Durham; but if you should not like it, I can find another. Lest this climate should not suit with you, I dare say nothing in praise of it; unless you think I speak well of it, in telling you I grow fat, and am very easy. It would however agree with me much better if you were in it. My most humble service to Mr. Steele, he knows I should have inserted him often had he been at liberty to come.

CCXXII. MR. WORTLEY TO MR. ADDISON.

DEAR SIR, *Newcastle, Nov.* 1, 1711.

Since I cannot have your company in the country, I shall leave it as soon as I can without damage to my affairs. I would have left this place early enough to meet you at Wortley, had you given me notice of your coming. Now you do not, I intend to continue here a fortnight longer; for I think it will be for my advantage if I stay a fortnight at Wortley, as 't is likely I may; it will be near the middle of December before I get to Kensington, when I am very glad to hear I may be your lodger, if you will not be mine as I proposed. Should you like any other place out of town better than Kensington, I desire you will choose it, and I shall certainly be pleased with it.

The peace I should think will not be debated before Christmas; when it is, I fancy it will be accepted and refused by a very great majority, and the public would not suffer by the absence of all our friends put

together. If I am mistaken in this, I desire you will let me know it. My opinion is, the nation must be ruined by such a peace as is talked of; notwithstanding I should pay for the war more than any man in the house, whose fortune is not above double to mine. That we may bear up the better under misfortunes, I hope you will be nice in the choice of a cook and other particulars.

END OF THE FIRST VOLUME.

DIRECTIONS TO THE BINDER.

The Binder is requested to place the seven FAC-SIMILES *immediately opposite the end of this volume.*

T. Davison, White-friars.

[To face page 242.

TO THE READER.

THE Letters concluded on the opposite page were written at various times by Mr. Wortley, the husband of the celebrated Lady Mary Wortley Montagu, in answer to Letters addressed to him by Mr. Addison, which latter, instead of being printed in ordinary types, are engraved as exact fac-similes of the originals, and are annexed to this volume.

The Reader is requested to peruse the whole of this correspondence according to the order of the dates, as follows:

Mr. ADDISON —*to*— Mr. WORTLEY.	.	*Dec.* 9, 1701.
THE SAME —— *to*— THE SAME, *from Chateau dun.*		*July* 23.
THE SAME —— *to*— THE SAME.	.	*April* 20, 1708.
THE SAME —— *to*— THE SAME.	.	*May* 1, 1708.
THE SAME —— *to*— THE SAME.	.	*Aug.* 17, 1708.
THE SAME —— *to*— THE SAME.	.	*July* 21, 1711.
Mr. WORTLEY—*to*—Mr. ADDISON.	.	*July* 28, 1711.
THE SAME —— *to*— THE SAME.	.	*Aug.* 25, 1711.
THE SAME —— *to*— THE SAME.	.	*Oct.* 8, 1711.
Mr. ADDISON —*to*—Mr. WORTLEY.	.	*Oct.* 13, 1711.
Mr. WORTLEY—*to*—Mr. ADDISON.	.	*Nov.* 1, 1711.

Another Letter of Mr. ADDISON *to* Mr. WORTLEY, *dated Sept.* 28, 1717, *part of this correspondence, was engraved and given in the late genuine edition of the works of Lady Mary Wortley Montagu.*

The following ERRATA *also claim the notice of the Reader:*

Vol. I. page 237, *for* Opellus, *read* Ofellus.
Vol. II. page 48, *for* Fedediah, *read* Jedediah.
——— *page* 260, *in note, for* laying, *read* lying.

It has been omitted to state that the portrait of Sir Richard Steele should be placed to face page 216, *Vol. II.; and the portrait of Addison at Button's, is to face page* 28, *Vol. I.*

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